CATALOGUE

OF

THE SECOND PORTION

OF

THE CELEBRATED COLLECTION

FORMED BY

HENRY G. BOHN, ESQ.,

Of North End House, Twickenham;

CONSISTING OF

Numerous fine Carvings in Ivory and Wood,

ANCIENT POTTERY,

WEDGWOOD WARE,

AND

ANCIENT SILVER AND METAL WORK:

Which will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On WEDNESDAY, JUNE 16, 1875,

And Two following Days,

AT ONE O'CLOCK PRECISELY.

May be viewed Two Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street, St. James's Square, S.W.*

1875
June 16
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CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of any Lot.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

The present Catalogue of the Second Portion of my Fine Art Collections has, with the consent of Messrs. Christie, Manson and Woods, been compiled exclusively by myself. This task, by no means a light one, has for the most part been accomplished by the adoption of memoranda made by me at the time of the respective purchases, which has led, perhaps, to the descriptions being somewhat more circumstantial than is customary with English auctioneers; but I could not be reconciled to the omission of jottings which will at least be interesting to myself, as reminiscences, if to no one else. With regard to the occasional indication of the cost of some rare or curious article, with the when and where it was purchased, such facts have always been interesting to me as a book-cataloguer, and I could not get out of the groove. Messrs. Christie and Co. think that in a commercial point of view the costs would have been better omitted, and they are probably right, but I am willing to abide the result of this indiscretion, if it be one.

My next Sale will take place in the Spring of 1876, and most likely be *Oriental*, of which I have a large Collection.

HENRY G. BOHN.

June 8, 1875.

CATALOGUE.

First Day's Sale.

On WEDNESDAY, JUNE 16, 1875,

AT ONE O'CLOCK PRECISELY.

CARVINGS IN IVORY, WOOD, HONE-STONE, ETC.

1 A Flemish ivory grater, carved in low relief with a humorous figure astride on a wine-cask—*length* 9 *in.*—*Also*, a long ivory box, similar in form to the preceding, with a female playing the guitar and a heraldic shield—*length* 8 *in.*

2 A small Chinese ivory Nétsuké of a female, richly attired with jewels, playing on a musical instrument and seated near a dragon

3 An ivory bas-relief of a female chained to a tree, probably Andromeda —*height* 5 *in.*, *width* 3¼ *in.*

4 A flat ivory box, carved in relief with the representation of Abraham offering up his son Isaac—3½ *in.* by 2½ *in.*—*in a black frame*

5 A small square ivory carving of the Annunciation.—*Also*, an ancient ivory carving of three figures who appear to be weaving—*inlaid in mahogany.*—*Also*, a crowned head finely carved in alto-relievo,

6 A flat ivory box, on hinges, ornamented with a fine carving in relief of an amatory character, a nude female with a lamp hovering over a sleeping deity—4 *in.* by 3 *in.*

7 A circular ivory dress-ornament, of two deer, finely carved in alto-relievo—*diam.* 2¼ *in.*—*Also*, an oval solid ivory carving of a boar hunt—*length* 2½ *in.*

8 A very early ivory carving of Christ crucified, detached from the cross and damaged about the arms—*length* 6 *in.*

9 An oval ivory cameo of two playful children, one with a mask. *In a small gilt leather box.—Also,* a square cameo of the Virgin, Child, and Joseph—*in an embossed metal frame, mounted to stand upright*

10 A pair of ivory portraits of George III. and his queen, beautifully carved—*an oval, on crimson velvet, in a square gilt frame*—9½ *in.*

11 A small Byzantine ivory, representing an Apostle with a curtain on his breast, surrounded by four figures of saints of the Greek Church. In the upper corners are the sacred Lamb and Dove —*height* 6 *in., width* 2½ *in.*

12 An ivory Memento-mori, in two pieces, one half representing a female figure in Italian costume, the other a skeleton, with grooves between for hair of the departed, 16th century—2 *in. high*

13 A silver-gilt knife, with an ivory handle formed by two cherubs resting on fruit, fine Italian work of the 16th century. *The knife Hall-marked* U (1755 ?)

14 A beautiful carved ivory spoon of the Renaissance period, the handle in the form of a female bust

15 An Ancient Chinese Ivory Group of Five Chinese Warriors, with their attributes, in the form of a circle, probably a match-pot—*remarkably well carved,* with an inscription *on an ivory tablet underneath the pedestal—height of figures* 4 *in., gross height* 6 *in.*

16 A pair of very spirited ivory models of Greyhounds—*on ebony and ivory pedestals—length* 6½ *in., width* 2 *in.*

17 An ancient ivory joss-stick stand (or matchpot), formed of a portion of an elephant's tusk, finely carved with the figure of the emperor of China in grand costume receiving homage. *With Chinese inscriptions in black and red, probably date and name of artist—height* 6½ *in.—on pedestal*

18 A double ivory comb, carved with Egyptian figures in relief on both sides—5½ *in.* by 3½ *in.*

19 An ancient Chinese ivory matchpot, covered with Chinese figures and flowers, deeply engraved and gilt—*on a stand—height* 5½ *in., diam.* 3 *in.* L Lawrence

20 An ancient and rare Chinese ivory matchpot, carved with intaglio figures singularly well engraved—*height* 5½ *in., diam.* 3¼ *in.* Wareham

21 A Large Ivory Portrait of Sir Francis Drake, with a lace collar. A finely carved medallion by Marchant—*in ebony frame—size of ivory* 5½ *in.* by 4 *in.* Whitehead

22 A Similar Ivory Portrait of Sir John Hawkins, with lace collar—*in an ebony frame—size of ivory* 5½ *in.* by 4 *in.* do

Both the above were from Mr. G. H. Morland's Collection, sold Christie's, May, 1866.

23 An Early and Rare Chinese Ivory Matchpot, curiously carved with groups of figures and trees cut into the ivory on a delicately perforated ground—*height* 4½ *in.* Barlow

24 Nétsukés: a small Chinese ivory group of a mother and three children, coloured.—*Also,* a grotesque Chinese figure of a frog-like tortoise with the hand in the claw of a crab Durlacher

25 An Italian alto-relievo figure of the infant St. John bearing the cross—*in gilt and ebonized frame—*7½ *in high* by 6 *in. wide* Warren

26 A Flemish bas-relief, designed for a monument of Joan of Arc, *with an engraving of same on the reverse—height* 7 *in.* Vallentine

27 A Gothic ivory tablet, gilt ground, representing the Adoration of the Magi, under a pointed Gothic canopy—*height* 4½ *in., width* 3 *in.* Davidson

28 A Double Italian Ivory Comb, of the Renaissance Period, beautifully carved with portraits, masks, dogs, and arabesques in perforated tracery, 16th century—*length* 6¼ *in.* by 4 *in.* Marks

The exact counterpart of one in the South Kensington Museum, which cost 37*l.*

29 A beautifully-carved Chinese ivory ball, enclosing numerous concentric balls of different lace patterns carved from the solid—a fine example of Chinese ingenuity and skill—*diam.* 4 *in.* Durlacher

30 Nétsukés: an ancient Chinese or Japanese ivory pair of figures, with long black beards and curiously attired; one carrying a kind of halberd, the other a curious staff, &c.—*height* 4 *in.*—*Also,* a Chinese pair of figures, husband and wife, the latter looking do

over the shoulder of her husband at what appears to be his money-box—*height* 3½ *in.*—*Also*, a minute Chinese figure of an odd kind of dog clutching a ball

31 An Italian ivory Tablet, of the 17th century, representing the Presentation of the Scriptures to an Italian pontiff, with the hanging tower of Pisa engraved in the background—*in an ebonized frame*—*height* 7 *in.*, *width* 6 *in.*

32 An ivory arm and hand, formed as a reading pointer, engraved in black with Scriptural subjects—*length* 6 *in.*—*Also*, a small stiletto, with a carved ivory handle, representing two children supporting a ram's head

33 An old ivory priming-horn, engraved with subjects of the chase, probably oriental—*metal mounted*—*length* 8½ *in.*

34 An Italian carved ivory tablet, representing an armed knight slaying a monster, who has cloven feet and a serpent-like tail, with a club beneath him—*in an ebonized frame*—*height of ivory* 5½ *in.*, *gross height* 8 *in.*

35 An ivory miniature portrait of Louis XIV. in a full flowing wig and lace ruffles, his robe fastened by a locket—*in an oval frame, gilt*—4¼ *in.*

36 A circular ivory medallion portrait of Santa Rosa de Lima, born 1586, died 1617, canonized 1671, with a symbolical representation on the reverse—*with silver rims*—*diam.* 2½ *in.*

37 A flat ivory box, elegantly shaped and richly carved in bold relief, with horses, dogs, and emblems of the chase, with Cupid blowing a horn; inside the box is a well-painted miniature of a gentleman in scarlet costume and a wig, temp. James I.—*in a morocco case, lined blue*—*size of ivory*, 4 *in.* by 3 *in.*

38 A flat circular ivory box, carved in high relief, with an amatory subject representing a female being carried off in a chariot, with Cupid assisting—*diam.* 4¼ *in.*

39 An Oval Ivory Tablet, exquisitely carved in High Relief, representing the Virgin, Child, and St. John, and an aged Saint holding an open book before them, with Cherubs above, of Italian workmanship, and probably Fiammingo—*height* 6 *in.*, *diam.* 3¼ *in.*

40 An ivory figure of St. Michael and the dragon, boldy carved—*on an ebonized pedestal—height of figure* 6 *in., gross height* 9 *in.* Hardwick

41 Two Boys on Dolphins, a Pair of Small but exquisite Works of Fiammingo—*in a leather case* Marks

From the Vienna Museum Sale. Christie's, March 12, 1860. Cost 20*l.* 10*s.*

42 An Italian ivory Memento-mori of the 16th century, representing the head of Christ on one side, and a death's head on the other, finely carved, with the usual groove between for hair do

43 A singular Chinese group of six monkeys in various attitudes, on a rock, carved in hard stone and coloured—*height* 4 *in., length* $5\frac{1}{4}$ *in.* Bruce

44 An Ivory Memento-Mori, of the Highest Quality: on one side, the head of a man in the head gear and cap of the time of Queen Elizabeth; on the reverse, a skull with the inscription "Cogita Mori," of Flemish or Italian workmanship. *Mounted with a ring at each end* Marshall

From the Vienna Museum Sale. Cost 9*l.* 5*s.*

45 A small ivory bas-relief, representing the vision of a female saint, attended by two infant angels, who are raising a skeleton; above her is the Eucharist, and an infant angel bringing a wreath towards her. *An oval,* 4 *in. high* by $2\frac{1}{2}$ *in. wide—unframed* Marks

From the Vienna Museum Sale. Cost 9*l.* 5*s.*

46 An Ivory Casket of the Fourteenth Century, covered with about Twenty Gothic Carvings in Relief of Religious Subjects, apparently Miracles of Saints; divided by brass bands, each corner of the lid surmounted by lions supporting shield. *With an ancient lock and key, inscribed "Recipe et retine." Length* $9\frac{3}{4}$ *in., width* 6 *in.* Waters

Bought at the Rev. Dr. Wellesley's Sale for 37*l.* Exhibited at Manchester in 1857.

47 Another Ancient Ivory Casket, with a ridged top, entirely covered with Gothic figures of apostles and saints, within round-arched canopies, in all about forty—*probably a Reliquary of the* 12*th century—length* 11 *in., height* 7 *in., width* $5\frac{1}{2}$ *in.* Rhodes

13. 13

48 A FINE IVORY BUST OF SIR ISAAC NEWTON, CARVED IN ALTO-RELIEVO BY GRINLING GIBBONS, after Sir Godfrey Kneller's picture at Petworth—*in an oval ebonized frame*—9½ *in.* by 8 *in.*

6. 16. 6

49 A FINE IVORY BUST OF ANTINOUS, with a wreath of flowers carved in alto-relievo, probably in Rome—*in an oval ebonized frame—height* 9½ *in., width* 8½ *in.*

From Lord Cadogan's Collection. Christie's, April 7, 1865.

5. 2. 6

50 A pair of ivory portraits, in alto-relievo, of Albert Durer and Lucas Van Leyden—*in ebonized frames*—5 *in. diam.*

6. 12. 6

51 A small ivory tablet, beautifully carved with the figures of Christ, St. John, and Mary Magdalen—*early German work*—2½ *in. square*

11 - 6

52 An upright ivory slab, in two compartments: the upper one representing the Coronation of the Virgin; the lower one, the Adoration of the Magi, under canopies of fine early Gothic work—*height* 5 *in., width* 3 *in.*

50 .

53 A LARGE IVORY PLAQUE, OF THE EARLY PART OF THE SEVENTEENTH CENTURY, OF ITALO-FLEMISH WORKMANSHIP, EXQUISITELY EXECUTED, REPRESENTING A NYMPH NURSING TWO CHILDREN; the cradle rocked by cherubs and supported by a seraph; at the back of the nymph is another cherub, with a lamb in his hands and one at his feet—*in an ebonized frame—length* 17 *in., height* 12 *in.*

From the Goff Collection. Christie's, June 7, 1866. 66*l.*

60 .

54 A Fiammingo ivory carving of Hagar and the Angel, large figures in bold relief, of the 17th century—*in an ebonized frame—length* 9 *in., height* 5½ *in.*

From the Goff Collection, and previously from the Palazzo del Duca de Lucca.

125 .

55 A BEAUTIFUL FIAMMINGO CARVING IN HIGH RELIEF, REPRESENTING FIVE SPORTING BACCHANALIANS AND A PANTHER, with bunches of grapes, &c.—*length* 14½ *in., height* 4½ *in.*—*in an ebonized frame*

From the Goff Collection. 69*l.*

56 A Large Oblong Ivory Medallion of the 16th Century, beautifully carved in Alto-relievo representing the Judgment of Paris treated in an unusual manner; besides Venus, Juno, and Minerva, there are Mercury, Cupid, and a child with a looking-glass, also a sporting dog as an emblem of the chase. The artist is said to be the celebrated Alessandro Algardi (born 1602, died 1654), of whom a long account is given at back of the frame—*in an ebony frame—size of ivory, length* 10 *in., height* 5 *in.*

From the Goff Collection.

57 Two Italian Ivory Tablets, beautifully modelled, one of Diana and Endymion, the other of Venus and Adonis—*both signed* Marchino—*height* 7 *in., width* 4½ *in.—in ebonized frames, glazed*

From the Goff Collection, who is said to have paid 120*l.* for them.

58 An Alto-relievo Ivory of the Judgment of Paris, Cupid and his bow in the foreground: Italo-Flemish work of the 17th century, beautifully modelled—*height* 6 *in., width* 4 *in.—in ebonized frame*

From the Goff Collection.

59 An Italo-Flemish Ivory of the 16th Century, representing a Recumbent Nude Figure of Prometheus, extremely fine—12 *in. long. On a black marble slab*

From the Goff Collection. 25*l.* 10*s.*

60 A Tall Ivory Cup and Cover in the Form of a Vase, carved in bold relief with figures of children as warriors, by Fiammingo, seventeenth century—*on an ivory pedestal—height,* 16 *in.*

From the Goff Collection. 45*l.*

61 A Tall Italian Ivory Group of a Young Mother and Child, in Rich Flowing Drapery, very boldly and beautifully carved in the florid style of Bernini, seventeenth century—*on a black pedestal—height of figure,* 12 *in., gross height* 16 *in.*

From the Goff Collection. 40*l.*

16. 16

62 A LARGE AND VERY FINE BAS-RELIEF OF ADAM AND EVE AT THE TREE OF FORBIDDEN FRUIT, with the serpent: Italo-Flemish, supposed by Fiammingo—*height* 9 *in.*, *width* 7 *in.* *In a carved ebony frame*—12 *in. square*

From the De Bruges and Goff Collections. 41*l.* 15*s.*

Lawrence

36. 15

63 AN EXTREMELY BEAUTIFUL IVORY CUP AND COVER IN THE FORM OF A VASE, carved with numerous musical Amorini and Bacchanals, carved in relief by Fiammingo; the pedestal ornamented with fruit and foliage—*height*, 14½ *in.*

From the Goff Collection.

Soupil

24. 3

64 AN IVORY DIPTYCH, WITH THE CRUCIFIXION AND OTHER SUBJECTS OF THE PASSION, CONTAINING MORE THAN FIFTY FIGURES UNDER GOTHIC CANOPIES. Early German work, probably of the 14th century—4½ *in.* by 3 *in. on hinges*

From Farrer's Collection, Christie's, June, 1866.

Lowenstein

FIAMMINGO CARVINGS IN IVORY IN HIGH RELIEF.

85

65 A YOUTH SEATED PLAYING ON A GUITAR TO FOUR CHILDREN WHO ARE DANCING BENEATH A TREE—*size*, 5½ *in. long*, 3¼ *in. high*. *In an ebonized frame*

Smith

77

66 A NYMPH RECLINING BENEATH A TREE HOLDING A BOWL TO A CHILD WHO IS DRINKING, and three other children who are struggling at her side—*size*, 5½ *in. long*, 3¼ *in. high*—*in an ebonized frame*

do.

61

67 SILENUS RECLINING, WITH A NYMPH PRESENTING A SHELL, and two children pressing grapes into a sculptured vase—*size*, 5½ *in. long* by 3¼ *in. high*

Mark

The above three ivories, which are unsurpassed for beauty of design and delicacy of execution, were bought at the Giustiniani Palace at Padua, on the dispersion of its contents, by the late Mr. Falcke, who gave a large price for them, and valued them, it is said, at two hundred pounds each.

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7. 17. 6

68 THE ANNUNCIATION, an exquisite ivory carving in bold relief, delicately coloured and gilt, and set with jewels—*in a silver-gilt frame jewelled*—*height* 5½ *in.*, *width* 4½ *in.*

From Col. Rickett's Collection.

Benjamin

9. 19. 6

69 A pair of small ivory bas-reliefs, most elaborately carved with a prodigious number of minute figures, representing the Massacre of the Innocents, and Joshua commanding the Sun to stand still—*in silver-gilt frames*—*height* 2¼ *in.*, *width* 3 *in.*

Mark

70 A Gothic Ivory Dyptich, on Hinges, representing the Adoration of the Magi and the Crucifixion, with numerous attendant figures under pointed Gothic canopies, finely executed —*height* 5½ *in., width* 7 *in.*

71 A Richly Gilt Frame of Old Ivory Medallions, containing in the centre a bas-relief of a number of ships prepared for battle (probably the approaching Armada), surrounded by the portraits of Queen Elizabeth, Admiral Drake, Sir Robert Cecil, and Sir Francis Walsingham. *Size of frame, about* 16 *in. square*

Round the naval medallion is engraved the following motto from Terence: "Omnia prius verbis experiri consilio quam armis sapientem decet." It becomes a wise man to try everything that can be done by words before he has recourse to arms.

72 An ivory Tablet, representing Neptune with sea-horses, and Boreas blowing a Storm—*in a carved frame*—5¼ *in. high* by 4 *in. wide*

73 A large ivory tablet representing the Taking down of our Saviour from the Cross, with upwards of sixteen figures in alto-relievo, skilfully grouped and beautifully modelled, a very striking composition of cinque-cento Italian workmanship—*in a carved ebony frame—the ivory* 6½ *in. high* by 5½ *in. wide—gross size*, 12½ *in.* by 10½ *in.*

74 A very early and important Ivory Tablet of the Transfiguration, with upwards of Fifteen Figures in Bold Relief, of remarkably fine Italian Carving of the 11th Century or earlier—*in a filigree gold frame, undercut and of admirable workmanship—height* 7½ *in., width* 5½ *in.*

75 A Flemish-Italian ivory tablet, carved in alto-relievo, representing Bacchus supplied with wine by a faun, his head supported by Pan, whose pipe and crook are lying at his feet; a large wine-cask and trees are seen in the backgrounnd. *In a red morocco case —size of ivory, height* 4 *in., length* 6 *in.*

76 An Italian ivory medallion of Venus and Adonis, exquisitely carved in high relief—*in a gold frame and morocco case—diam.* 3 *in.*

77 A shell Caméo with numerous beautifully executed figures, apparently representing the Triumph of Love, Venus in a car with Cupid, drawn by two centaurs, and attended by Lions and Amorini with Music—3½ *in. long—in a red morocco case*

4. 17. 6 78 An early Greek ivory plaque, carved on both sides; on one, with twelve minute subjects from the Life of Christ, and on the other with three friezes of saints and priests of the Greek Church; in all representing upwards of one hundred figures, marvellously executed—*height* 3 *in.*, *width* 2½ *in.* Willson

10. 10 79 An Early Ivory Bas-relief of the Virgin crowned and holding a large Lily in her Hand, and the Infant Christ in her Arms, with ornaments in the background. A very rare and fine Byzantine specimen of about the tenth century —*height* 7½ *in.*, *width* 4 *in.* Bacon

12. 10 80 An ivory plaque, portion of an early diptych, representing the Crucifixion, and the two Maries under a Gothic arch, with Angels: 15th century—5 *in. high* by 4 *in. wide* Buckler

5. 5 81 A fine ivory tablet, in alto-relievo, of the Renaissance period, representing Pegasus attended by three Muses—5 *in. square—in a black frame* Rhodes

132 . 82 An Italian Gothic Ivory Diptych, of the rarest Quality, containing Six Subjects from the Life of Christ, in horizontal sections, including the Lord's Supper, the Betrayal, and the Crucifixion, under Gothic arcades—*height* 8 *in.*, *width* 8 *in.—on hinges* Davis

From the Vienna Collection. Cost 110*l.*

5. 10 83 An early Egyptian ivory, of scriptural character, representing the Deity and his bride granting long life and happiness to two human figures, with inscriptions above them which are interpreted on the other side in French — *height* 5 *in.*, *width* 4¼ *in.* Fenardent

17 . 84 An early and beautifully executed ivory carving of the Coronation of the Virgin, who is seated with the infant Saviour on her knee under a Gothic arch, with angels above and below playing musical instruments—*in a tortoiseshell and ebony frame—gross height* 7½ *in., and* 6 *in. in width* Buckler

23 . 85 An early ivory diptych, four compartments in two panels, representing the Crucifixion and other scriptural subjects, with a profusion of figures—*height* 4 *in.*, *width* 5½ *in.—on hinges* France

86 A small ivory tablet, representing the Coronation of the Virgin, with the infant Saviour on her knee, and three figures of angels under a Gothic arch, the portion of a diptych—*height* 4 *in.*, *width* 2 *in.*

87 The Crucifixion, with the usual attendant figures, under a Gothic canopy: an early and fine ivory carving in relief. *Portion of a diptych—height* 3½ *in.*, *width* 2½ *in.*

88 An early ivory tablet, representing the Virgin and Child, with St. John on her right side and St. Catherine on her left, under a Gothic canopy, surmounted by two armorial shields—*height* 3½ *in.*, *width* 2½ *in.*

89 A finely-carved ivory tablet of the Scourging of Christ, curiously represented with angels above, one weeping—*in an ebonized frame—height* 7 *in.*, *width* 5 *in.*

90 An oval ivory medallion, beautifully modelled, of a nude female rising from the sea, with mermaids on each side of her: a mythological subject, of Italian workmanship—*in an ebonized frame—height* 7 *in.*, *width* 5 *in.*

91 An Ivory Distaff, beautifully carved in Cupids, scrolls, and other ornaments, formerly the Property of Marie Antoinette, and subsequently of the Duchess de Berri—*length* 29 *in.*

I had with the above a beautifully enamelled watch, on the cover of which Marie Antoinette was mechanically represented as using this distaff, but it was stolen in 1870.—H. G. B.

92 A Large Ivory Cup, shaped as a Vase, representing Diana and numerous other figures at a boar-hunt, exquisitely carved in alto-relievo, the pedestal and cover silver gilt and chased with ornaments. *From the Collection of Count Colaldo, of Vienna. The ivory* 7 *in. high,* 4½ *in. diam.—gross height* 16 *in.*

93 A handsome Ivory Cup and Cover, richly carved in alto-relievo, representing Infant Bacchanals, some of them with musical instruments; with silver-gilt lining, mounted on ball feet; the cover surmounted by the figure of a child. *From the Colaldo Collection—height* 9 *in.*

17. 6. 6 — 94 An Ancient Ivory Tankard and Cover, richly Carved in Alto-Relievo, with Bacchanalian Subjects and Ornaments, the top surmounted by an infant warrior, the handle projecting from the head of a dog—*height* 8½ *in.*

9. 9 — 95 An Engraved Ivory Tankard and Cover, dated 1635, with numerous Bacchanalian children engaged in a vintage, the handle semicircular, with Raphaelesque ornaments—*height* 7½ *in.*

3. 3 — 96 A Flemish ivory figure of Theodoric, King of the Goths, in mail armour, with raised visor, halberd, and sword, inscribed with name—*height* 10 *in.*

4. 14. 6 — 97 An Ancient Ivory Card-box, probably of the Ninth Century, the top decorated with six fantastic figures of dramatic and musical performers, partially coloured; the four sides with sporting and festive figure subjects, one of them a mock tournament—*with lock and key—size*, 7½ *in. long* by 6 *in. wide*

11. 6 — 98 A Japanese Ivory Cabinet, richly Gilt, of rare Quality, with folding doors, enclosing six drawers ornamented with gold and silver medallions—*on an elegantly japan-lac stand—height* 7½ *in.*, *width* 4 *in.*

From the select collection of the unfortunate Mr. Richardson, who was murdered Sept. 14, 1862, in Japan, by a Japanese noble and his suite. This was the first cabinet of the kind brought to England, and cost (Phillips, March, 1865) 38*l.*

7. 7 — 99 Another, similar Japanese ivory cabinet, silver mounted, with folding doors, enclosing five drawers richly ornamented—*on a japan-lac stand—height* 4½ *in.*, *width* 4 *in.*, *projection* 3 *in.* —*on an old japan-lac pedestal*

10. 5 — 100 A Small Chinese Ivory Cabinet, silver mounted, with folding doors, enclosing three drawers carved with Chinese figures in relief, richly coloured—*height* 3 *in.*, *width* 3½ *in.*

17. 17 — 101 A finely Carved Italian Figure of Diana, with Sporting Dog at her Side, on a circular pedestal, carved in high relief, with figures emblematic of the Seasons, in the manner of Fiammingo—*height* 13 *in.*

102 A finely carved ivory figure of a female with a sword in one hand and scales in the other, attributed to FRANÇOIS VON BOSSUET, 1635–92. *On an ebonized pedestal—height of the ivory,* 7½ *in.—gross height* 11 *in.* Rhodes

103 THE SURPRISE, a beautifully-carved ivory bust of a female folding her arms to cover her undraped bosom. *On a circular pedestal —height* 10 *in.* Bruce

104 An Italian ivory bust of a female child, with drapery, boldly executed. *On an enamelled slab, with gilt metal border —height* 5½ *in., width* 3½ *in.* Bacon

105 A beautifully modelled ivory figure of the Virgin and Child, her foot on a crescent (for the moon) of Italian workmanship, probably by Fiammingo. *In architectural frame, of ebony and other woods, with ivory capitals and ornaments—gross height* 12 *in., width* 7 *in.* Marks

106 VENUS RISING FROM THE BATH, a semi-nude figure of high-class Italian workmanship—10 *in. high* Benjamin

107 An ivory figure of Time holding an hour-glass—*on an ebonized pedestal—height* 9 *in.* do

108 An ivory figure of Silenus crowned with vine-leaves, holding a drinking vessel in his hand, and riding on an ass. Carved in solid ivory—*on a plinth—height* 5½ *in.* Agnew

109 A pair of carved ivory figures, male and female, the latter with a crutch, probably Swiss mendicants—*on ebonized and ivory pedestals—height* 8 *in.* Marks

110 A pair of carved ivory figures of children in devotional attitudes—*on ebonized pedestals—height* 6 *in.* Lowenstein

111 AN EARLY SPANISH IVORY FIGURE OF THE VIRGIN AND CHILD, STANDING ON A CLOUD SUPPORTED BY ANGELS, treated in the manner of Murillo, beautifully carved and gilt—*height* 8¼ *in.* Rhodes

112 A SOLID IVORY GROUP OF VENUS NURSING CUPID, with his bow and arrow on one side, and a pair of doves on the other. A beautiful carving of the present century—*on a carved ebony pedestal under a glass case—gross height* 16 *in., length* 7 *in.* Lowenstein

Brought from Italy by the late Mr. Benjamin Oliviera, M.P.

14. 3. 6 113 An Italian ivory figure of a female Saint with flowing drapery, in the attitude of prayer, beautifully modelled in the florid manner of BERNINI—*in an ornamental silver-gilt frame made to stand upright—height of figure* 6 *in., gross height* 10 *in.* Lowenstein

12. 12 114 An ivory carving, by Fiammingo, of three Bacchanalian children, one sucking wine from a barrel, the others with grapes—*in gilt frame—length* 5½ *in., width* 3¼ *in.* do

28. 7 115 A fine pair of ivory figures of a Faun with pipe and a Nymph with tambourine. Signed J. B. XAVERY, 1729 (a celebrated sculptor)—*on ebonized pedestals—height of figures* 8½ *in., gross height* 10½ *in.* Hettiner

22. 1 116 A very fine ivory Statuette of cinque-cento Italian workmanship, representing a Warrior carrying the nude figure of a female, with Cupid at his feet—*on an ebonized pedestal—height of ivory* 12 *in., gross height* 16 *in.* do

3. 6 117 AN EARLY AND FINELY MODELLED IVORY FIGURE OF OUR SAVIOUR, his hands and feet pierced for suspending from the cross, of Italian workmanship—*length* 11 *in.* Johnson

8. 16 118 An ivory figure of the flaying of Saint Bartholomew, his hands tightly bound above his head to a tree—*on an ebonized pedestal, the figure* 9½ *in., gross height* 15 *in.* Duddell

25. 14. 6 119 A SERIES OF TWENTY VERY MINUTE IVORY TABLETS ILLUSTRATING THE LIFE OF CHRIST, exquisitely carved, in ebonized borders—*the whole enclosed in a gilt frame, glazed, the frame* 11½ *in. high* by 14½ *in. long* Marks

13. 13 120 A SERIES OF TWELVE IVORY MEDALLION PORTRAITS OF THE ROMAN EMPERORS, BEAUTIFULLY CARVED AND NAMED—*ovals about* 2 *in. high, in ebony frames on a gold ground.* Brought from Rome (about fifty years ago) by the late Mr. Gore, of Tring Park, Herts. *The whole enclosed in an ebonized frame, glazed,* 15 *in. square* West

30. 19. 6 121 A pair of oval ivory medallions, exquisitely carved in alto-relievo; one representing a laughing male figure in a slouch hat, with a large bouquet of flowers suspended from it; the other a female in pensive attitude, holding a lap-dog to her bosom; both in flowing drapery: Flemish-Italian work of the highest quality. *In ebony frames,* 8½ *in. high* by 7 *in. wide* Marks

10 122 A pair of oval medallion portraits, male and female, of Flemish peasants, boldly carved in ivory—*in an ebonized and fancy wood frame—height* 5¼, *length* 8 *in.* Bruce

12 6 123 An early Spanish ivory carving in bold relief of a Baptismal Ceremony, curiously represented, with numerous figures. Procured from Seville. *In an ebony frame*—7 *in. high* by 4½ *wide* Johnson

10 124 An early ivory frame for a circular medallion or miniature, French, *temp. Louis XI.*, surmounted by an armorial shield of three fleurs-de-lis and a Royal Crown, with cherubs above, below, and on each side Francel

10 125 A REMARKABLY INTERESTING DAGGER, IN AN IVORY CASE OF THE FIFTEENTH CENTURY, ELABORATELY CARVED WITH PROFILES AND ARMORIAL BEARINGS: on one side is the inscription *Pax Fer. et Venet. MCDLXXXV.*, with a profile, under which is *Hercu. Este Dux II. Ferr.*, and below it a portrait surmounted by a nimbus, *signed P. F. and S. Maureliu*; on the other is a spread eagle, the arms of the Colonna, a fleur-de-lis, and two armorial shields; the handle is formed of nude Caryatides, and inscribed *Hercules Dux II. Fer.* Lowenstein

This interesting historical dagger appears to have been a Pax, or token of the peace ratified by the treaty of Bagnalo, between the states of Ferrara and Venice. These states previous to 1485, the date of this Pax, had been for some years at war, and the Duke of Ferrara had supported Lorenzo de Medici against Pope Sixtus IV., who had persecuted the Colonna family.

1 127 A pair of curious and grotesque Italian bas-reliefs of Beggars in tattered garments, carved in ivory and wood; probably of the 16th century—*in large oval frames*—12 *in. high* by 9 *in. wide* Soupil

10 6 128 Another pair—the companions Bacon

13 129 AN IVORY STATUETTE OF CHARLES THE FIRST IN MAIL ARMOUR, with sword and baton, and decorated with the Order of the Golden Fleece; probably by BERNINI, at Rome, who was officially commissioned by Charles I. to sculpture his bust from Vandyck's and two other portraits of him sent for that purpose. *On a square ebonized pedestal inlaid with ivory—height of figure,* 14 *in.; gross height* 19 *in.* Benjamin

10 130 A tall ivory statuette of a warrior in chain-mail armour, with a movable visor, breast-plate, and a fanciful shield—*on a black pedestal—gross height,* 19½ *in.* do

1. 12 131 A large Chinese ivory ladle, with a very long twisted handle, of a deep-brown colour—*length* 21 *in.* Whitehead

2. 15 132 A SILVER-MOUNTED JAPAN-LAC CABINET, richly gilt, and ornamented with birds in relief, with folding-doors enclosing five drawers—*height* 4½ *in.* James

15. 4. 6 133 A VERY EARLY AND ELABORATELY CARVED IVORY, BOXWOOD, AND EBONY SCREEN, containing ten medallions of sacred subjects, the centre one a figure of the Virgin Mary on a crescent surrounded by emblematic devices, her bosom made to open into a minute diptych of subjects from the Passion; besides these there are ten medallions of ivory fretwork, and the whole is surmounted by a representation of the Deity. *A curious piece of workmanship, probably of the* 16*th century—height* 21½ *in., width* 14 *in.* Mark

2 . 134 An early terra-cotta tablet of the Virgin, Child, and St. John with the Lamb, carved in high relief—*in a frame of ebony, ivory, and oak—height* 5½ *in., length* 7 *in.* Reynolds

1. 4 135 A curious allegorical wood-carving, coloured and gilt, of Saint Michael under a crown, supported by two angels thrusting down rebel angels into what would appear to be the sea, as a mermaid, who holds a golden casket in her hands, is alongside them —*height* 8½ *in., length* 13 *in.*—*Also*, a Catholic Ex-voto, containing a figure of the Virgin carved in wood, surrounded by gilt ornaments and imitation jewels—*in a glazed frame—height* 7½ *in., width* 6 *in.* West

1. 5 136 A CARVED OAK GOTHIC CRADLE, used in ancient times at Christmas to carry an image of the infant Christ; FORMERLY ONE OF THE PARAPHERNALIA OF ST. ALBAN'S CATHEDRAL, and probably of the 14th century—*height* 9 *in., breadth* 5½ *in.* May

19 137 A powerfully carved wood tablet, representing Dives in the infernal regions enveloped in fire, crying out "Miserere mei miserere mei saltem vos amici mei." *Signed C. D. Schenck, anno* 1677. —*Also*, a small circular wood carving, containing fourteen minute medallions of Biblical and New Testament subjects according to the Russian or Greek Church—*diam.* 2 *in.* Willson

16 138 An extremely fine and important Italian Carving, attributed to Fiammingo, representing numerous Children busily engaged in unpacking large Bales of Goods. In the centre are the papal arms (cross keys) probably of Leo. X. —6 *ft. long* Bacon

From the Collection of the late Lord Cadogan. Cost 20*l.*

139 A cinque-cento Stiletto, enclosed in a boxwood sheath, beautifully carved with arabesque ornaments and armorial bearings, the handle formed by figures of the Virgin, Child, and St. John, with pious inscriptions on both sides of the sheath, in German of the 15th century—*metal mounted—length* 10½ *in.* do

18 140 An antique gold bronze carving in wood of the Entombment of Christ, with numerous large figures in bold relief—*height* 8½ *in., length* 10 *in.* Warren

141 Christ before Pontius Pilate, an elaborate Carving in Honestone, comprising nine figures in bold relief, German work of the 16th century—*height* 7½ *in., width* 5½ *in.* Gibbs

12 142 A Spanish carving of the Crucifixion curiously represented, the Virgin Mary at the foot of the cross, and a saint with a dove on his arm on the upper part of the cross—*height,* 10½ *in.* Sandby

10 143 Susannah and the Elders, a large Bas-relief finely modelled in Terra-cotta by Clodion—*in a carved and gilt frame—size of terra-cotta* 11 *in. square, or with frame* 18 *in.* Hay

8 144 A fine Set of Wood Carvings of the Four Seasons, of early English work, probably by Grinling Gibbons — *on pedestals —height of figures* 13 *in., gross height* 20 *in.* Lowenstein

9. 6 145 A singularly fine and Characteristic Portrait of the Scholarly Printer and Type-founder Jean Baptiste Bodoni, of Parma Rhodes

Bought at Rogers' Sale, Christie's, June 26, 1861.

*** Bodoni (who was born in Piedmont in 1740, and died in 1813) was undoubtedly one of the most celebrated printers of any age or country. This interesting portrait is the work of Chevalier Guiseppe Bozanigo, sculptor in wood to Napoleon I., and is a fine example of the delicacy and truthfulness for which he is so justly celebrated. The border is of ebony and boxwood, and the corners are enriched with medallion portraits of Pindar, Euclid, Seneca, and Homer. The late Marquis of Lansdowne was very anxious to obtain this carving.

146 A large terra-cotta model of the Assumption of the Virgin with numerous Cherubims: a very fine sketch by that great master BRUSTOLINI—*in a neat mahogany frame, glazed—height* 16 *in., width* 12 *in.*

147 A Bacchanalian figure, boldly carved in boxwood, his arms full of flowers and fruit, the head wreathed with foliage—*height* 12 *in.*

148 A HUMOROUS BOXWOOD CARVING OF TWO DANCING PEASANTS, BY ALBERT DURER; signed, and dated 1514—*in gilt frame—* 6 *in.* by 5½ *in.*

149 A HEAD OF CHRIST, WONDERFULLY CARVED IN BOXWOOD BY ALBERT DURER. *In a gilt frame,* 4 *in.* by 3½ *in.*

Bought of the late Mr. Pickert, of Nürnberg, an eminent and intelligent dealer in ancient carvings. Cost 30 guineas.

150 A small Italian group of three heads of Cherubs. A bold and beautiful carving in wood, ascribed to Fiammingo

151 A wood carving of many figures and horses, representing warriors carrying the dead body of Hector or Patroclus during the Trojan war—*in an ebonized frame, glazed—height* 7 *in., width* 8½ *in.*

152 A small Byzantine-wood carving of a Cross, perforated on all sides, and beautifully carved with very minute subjects, illustrating the Life of Christ, with various Byzantine inscriptions—*height* 5 *in.*

153 A small boxwood Maltese cross, of Byzantine workmanship, carved on both sides with minute figures of scriptural subjects, according to the Greek church—*size,* 3 *in.* by 2 *in.*

154 A most elaborately carved wooden spoon, representing in minute figure subjects from the Life of Christ, with German sentences in every part of it. In a wooden case, carved with a figure of the Virgin and Child—*length* 9½ *in.*

155 A PAIR OF REMARKABLY SPIRITED CARVINGS IN BOXWOOD, BY HOLBEIN, one representing a monkey blowing the flageolet of a roadside piper; the other, a roadside musician playing the flute while caressed by a female, Cupid with his bow superintending. —*height* 6 *in., width* 3¼ *in.*

Bought at Swabey's Sale in 1860 for 20*l.*

156 A shepherd's wooden spoon, of the time of Queen Elizabeth, curiously carved and bearing the inscribed date of 1559. Formerly in Don Saltero's Museum at Chelsea—*length* 10 *in.* Whitehead

157 A very large antique double Comb, carved on one side with the representation of a Tournament, and on the other with two female figures in rich costume, with black-letter inscriptions in French, covered with brown leather—8 *in. square* Wareham

158 CUPID RIDING ON A GOAT ATTENDED BY OTHER CUPIDS, a group of eight figures, a small carving in HONE-STONE of Italian execution—*marked on the back* ALESSANDRO URBINO SEN'R., 1625—*in a morocco case, size of carving* 2½ *in.* by 2 *in.* Stettiner

From Lord Cadogan's Collection, Christie's, April 4, 1865, 11*l.* 11*s.*

159 AN EXQUISITE MEDALLION OF A CLASSICAL GROUP OF FIGURES IN IVORY AND STONE, inlaid on a plate of gold, no doubt by DINGLINGER OF DRESDEN—3 *in.* by 2 *in.* Friedlay

160 A PAIR OF SMALL SLABS, OF JASPER, MOST ELABORATELY CARVED WITH NUMEROUS MINUTE FIGURES OF SOLDIERS AND HORSES IN HIGH RELIEF, representing a battle-piece: Italian work, probably by VICENTINO—*in silver-gilt frames encased in wood* Johnson

End of First Day's Sale.

Second Day's Sale.

On THURSDAY, JUNE 17, 1875,

AT ONE O'CLOCK PRECISELY.

Carvings in Wood by the late Mr. Rogers.

1. 15 161 Two large groups of flowers and fruit, the water-lily, passion-flower, anemone, &c., beautifully executed—*in glazed cases*—*height* 11 *in.*, *width* 13 *in.*

2. 8 162 A large suspended wreath of flowers and foliage, boldly and beautifully carved by Rogers—*on a crimson velvet frame*—*length* 34 *in.*, *width* in.

~~163 Another large carving of foliage and flowers, by Rogers~~

18 164 Six figures of Cupids in various attitudes, elegantly carved by Mr. Rogers—*in two small glass cases*—*height* 7 *in.*, *width* 5 *in.*

2. 17. 6. 165 Two early wood carvings: one, a fine specimen of foliage—*length* 11 *in.*, *width* 4 *in.*; the other, a German coat-of-arms with a collar and pendant order—7 *in.* by 5½ *in.*

166 A Circular Boxwood Carving of an English Coronation (Qy. James I.?): the king crowned is seated in a royal chair, and above him are the Royal arms with the motto "Honi soit qui mal y pense," and on one side of him an Herculean figure with a club in his hands and a lion at his feet, and on the other a female figure in flowing drapery holding a staff in one hand and in the other a shield with arms (three lions passant and a lion rampant), with several allegorical figures—*in an ebonized frame*—*diam.* 8 *in.*

167 Another similar carving of a Coronation (Qy. of William III.?) the king with a lion beneath him, and the Royal arms and motto above him, and on one side the figure of Justice with sword and scales, and on the other Britannia holding a spear, with several other allegorical figures—*in an ebonized oval—diam.* 7 *in.*

The above two carvings are wonderfully executed, and probably by Grinling Gibbons.

168 A Pair of Circular Medallions, containing Portraits of Ariosto and Tasso, finely carved in wood—*in gilt frames—diam.* 9 *in.*

169 Four curious Eggcups, in perforated boxwood carving, with musical and floral ornaments

170 A Goblet, with the Portrait of William III. on one Side, his Figure on Horseback on another, and the front of a ship with the Royal arms, inscribed "La Hogue, 1692," on a third, with inscriptions round each, one of which is "The Glorious Memory, 1690," above which are the names of Russell, Delaval, and Rooke, capitally carved in boxwood and of English workmanship—*length* 5 *in.*

From the Collection of the late Mr. Rogers, June 26, 1861, Lot 183, where it is engraved with a note quoting the speech of H.R.H. Prince Albert at the Bible Society, that "William III. was the greatest monarch that ever sat upon the British throne."

171 A Danish Horn, covered with rude engravings of huntsmen, a ship in full sail, birds, a house, &c.—25 *in. long*

172 An alto-relievo wood carving, representing a Battle of the Centaurs and Lapithæ, modelled in bold relief—*in black velvet frame—gross length* 9 *in., height* 6 *in.*

173 A Large and rare Cameo Gem, finely carved in Stone of Two Colours, apparently representing Jupiter and Juno, both in long robes and seated, with a winged boy on one side holding a torch, and a female on the other resting her hand on an urn—*diam.* 3 *in.*

From the Herz Collection.

174 A Chinese incense-burner, cleverly carved in soap-stone in the form of an elephant with a tusk, with a row of bells on his front—*height* 8 *in.*, *length* 8½ *in.*

175 A red japan-lac bottle, beautifully engraved with foliage and flowers in low relief—*height* 6½ *in.*

176 A Japanese spill or matchpot, of black japan lacquer, inlaid with birds in mother-o'pearl, and a pine-tree with green leaves on a brown trunk—*height* 4½ *in.*, *diam.* 4 *in.*

177 A Battle between Roman horsemen in armour, beautifully carved in high relief, and signed S. COGNOULLE DE LIÈGE—*in a black frame—height* 9 *in.*, *length* 13 *in.*

178 A FINE LARGE PAIR OF OLD RED JAPAN-LAC VASES, bulb shaped, beautifully engraved with medallions of rural subjects in low relief—*on engraved socket pedestals—height* 15 *in.*

179 A terra-cotta miniature frame, modelled in the Renaissance style, with two angels supporting the frame—*height* 7 *in.*

180 THE ARMS OF WILLIAM III.—A LARGE AND SPLENDID CARVING IN BOXWOOD, ASCRIBED TO GRINLING GIBBONS—*in glazed ebonized case* 18 *in. square*

181 Head of the Virgin carved in relief, IN LAPIS LAZULI OF FOUR COLOURS, with the Nimbus in gold—2¾ *in.* by 2¼ *in.*

182 The model of an Italian jewelled ornament, in the manner of Benvenuto Cellini, the figure carved in wood and mounted in silver gilt—*height* 7 *in.*

183 A tall gilt metal Statuette of Jupiter, finely modelled; on a pedestal inscribed as follows: "Hoc Jovis Simulacrum affabre Antiquitus exsculptum mutilatum injuria temporis et postea incocinniter restitutum Reparationis momento in elegantiorem hanc formam redegit atque effinxit JOSEPHUS SAMMARTINO, A.D. MDCCLXXXIV."; and on the other side is an earlier historical inscription, nearly obliterated, dated 1670—*height* 23 *in.*

WEDGWOOD WARE.

184 A FINE OVAL WEDGWOOD TABLET, REPRESENTING TWO CUPIDS WITH A GOAT, white figures in bold relief on a blue ground—*in black frame—height* 6½ *in.*

185 A WEDGWOOD BLUE AND WHITE JASPER VASE, OF ELEGANT FORM, ornamented with green, white, and blue quatrefoil decorations, and four classical bas-reliefs of a somewhat unusual character, the top and bunch of grapes gilt. A rare specimen—*height* 8½ *in.*

Figured and described by Miss Meteyard, vol. ii., page 517

186 A PAIR OF WEDGWOOD CAMEOS, ARRANGED TO FORM A BUCKLE, enriched by steel beads and purple glass, with metal backs attached to the gilt leather band, which forms the girdle

One of those ornaments, says Miss Meteyard, favoured by our great grandmothers. The subjects of the cameos are Sterne's Maria and a French shepherd. Figured and described in her 'Life of Wedgwood,' vol. ii., page 523.

187 A very small oblong Cameo, in relief, of seven figures, representing the Sale of Loves, after the Pompeian frescoe, on a dark-pink ground, elegantly bordered. *Figured by Miss Meteyard as a vignette to the half-title of her first volume of the 'Life of Wedgwood'*

188 A small circular cameo medallion, representing a female figure holding a cornucopia of flowers in one hand, and the cup of liberty on a wand in the other, between columns, with a Latin motto. *Engraved from this specimen in Miss Meteyard's 'Life of Wedgwood,' vol. i., page* 437.—*Also,* one of same size and colour, subject: Hope addressing Peace, Labour, and Plenty. *Engraved in ditto, vol. ii., page* 568—*diam.* 2¼ *in.*

189 AN ADAMS-WARE SCENT-VASE, pale blue and white, the figures and floral wreaths in relief, with a bell-shaped perforated top—*height* 7½ *in.*

190 A pale-blue and white vase, with a reversible cover to form a candlestick—*height* 8½ *in.*

191 A small azure-blue and white scent-bottle, with figures of children at play—*mounted in silver at both ends, which screw into the ware—length* 3 *in.*

Wedgwood Ware.

192 A small round scent-bottle, pale-blue and white, with portraits on each side within floral borders—*silver mounted*

193 A small octangular scent-bottle, blue and white, with classical subjects on each side within borders—*silver-gilt mounting*

194 A set of three Adam's-ware oval medallions, slate-blue colour ground, with white figures in bold relief, severally representing Sculpture, Maternal Affection, and apparently Veneration—*in metal frames—length* 4½ *in.* by 3½ *in.*

195 A large oval bas-relief, in black basaltes, of the War between Jupiter and the Titans, containing a prodigious number of figures—8 *in. high* by 11 *in. wide—in its own frame, gilt on the ware*

Mentioned in Wedgwood's Catalogue, page 43.

196 A Pair of Wedgwood Jardinières, with figures in black on Etruscan red ground. *Signed in capitals—height* 5½ *in., length* 6½ *in.*

197 A large Wedgwood coloured group of Cupid reining in a goat, with a green vine-wreath, finely modelled—on a plinth of same. *Signed in capitals—height* 9 *in., length* 8 *in.*

198 A Large Oblong Wedgwood Plaque, with Nymphs and Children sacrificing to Ceres, white figures on a blue ground—*in a broad gilt frame, designed expressly by the late Mr. Bridell, artist—length of plaque* 13½ *in., width* 4½ *in.*

200 A Large Oval Wedgwood and Bentley Plaque of the Marriage of Cupid and Psyche, after the Marlborough Gem, ground, pale-blue, with figures in bold relief—*size* 8 *in.* by 6½ *in.*

*** This is an original and, so to say, proof impression, easily distinguished by its sharpness from the copy. *Bought at Sotheby's, Nov.* 19, 1869 : 19*l.* 5*s.* The copy, it may be here observed, is somewhat more spread and may be distinguished by its having a strong straight line of groundwork for the base instead of the free foliage as figured by Miss Meteyard, vol. ii., page 358.

201 A Wedgwood cameo medallion, described by Miss Meteyard as Niobe's children, and engraved in her work, vol. ii., page 359. Blue and white—*height* 3½ *in., width* 4½ *in.—Also,* an oval medallion, on sage-green ground, of Flora—*in an enamel and gold frame*

Wedgwood Ware.

202 A Wedgwood Gold Bronze Ewer-shaped Vase, with gilt band and ornaments (circa 1776), extremely rare—*height* 10 *in.*

Described and figured by Miss Meteyard from this specimen, as of exceeding beauty and matchless.—*See* '*Life*,' *vol.* ii., *page* 408, *and preface, p. xxiii.*

203 A large pale-blue and white scent-bottle, with figures of females and children on the sides and floral ornaments in relief—*mounted with silver and jewels—height* 7 *in.*

204 A sugar-basin, of the slate-blue and white quatrefoil-pattern, similar to Mr. Gladstone's Déjeuner figured by Miss Meteyard, vol. ii., page 505.—*Also*, a blue and white milk-ewer and cover, with a rich scroll pattern in relief, like the Mayer cup and saucer figured by Miss Meteyard, vol. ii., page 530

205 A small oviform vase, pale-blue ground, with a goat's head and other ornaments, and a frieze of Cupids in relief—*height* 7½ *in.*

206 A Pair of Bas-reliefs or Tablets, dark-blue jasper, with white figures of Bacchanalian boys, of a larger size than usual, divided into sections by columns which support urns and drapery. The whole in bold relief. Designed by Lady Diana Beauclerc—*in black frames, length* 12½ *in., width* 5¼ *in.*

Figured in Miss Meteyard's 'Wedgwood and his Works,' 1873, plate vii., and described as "of extreme beauty and rare quality."

207 A fine Oval Wedgwood Tablet of Mercury presenting a Child to a Temple, with Fame in the distance: the figures are in unusually bold relief on a slate ground—*in a black frame, length* 7½ *in., width* 5½ *in.*

208 A fine Oblong Wedgwood Tablet, representing Penelope and her Children, white figures on a pale-blue ground—*length* 10 *in., width* 5½ *in.*

209 A Large and very fine old Wedgwood Plaque, representing the Triumph of Love, a long procession of Cupids on horses, panthers, and goats, preceded by Chimeræ, white figures on a pale-blue ground—*in a black frame—length* 20 *in., width* 4¾ *in.*

Wedgwood Ware.

52. 10 — 210 A Large and very fine Oblong Wedgwood Plaque, representing the Departure of Hector, with Andromache on a couch, a procession of figures, white on a slate-coloured ground—*length* 18 *in.*, *width* 5 *in.* Agnew

10. 10 — 211 A slate-blue and white Wedgwood coffee-cup, with four beautiful medallions and two exquisite borders in high relief. A cup of high quality—*See Meteyard, vol. ii., p.* 501.—*Also,* a Wedgwood saucer, slate-blue and white, of the rayed pattern with acanthus-leaf border do

3. 15 — 212 A solid gilt Wedgwood coffee-pot and cover—*height* 9 *in.* Warren

6. 6 — 213 A Large and grand Wedgwood Bas-relief, in Black Basaltes, representing a Procession of Thirteen Titans or Giants, in flowing robes, five of whom carry branches with berries on them, probably olive branches, and one carries a scroll—*in a frame with glass top—length* 20½ *in.*, *height* 9½ *in.* Le Roe

The subject of this bas-relief ought to be familiar, but I have been unable to discover what it represents. Apollodorus, as quoted by Lemprière, Dr. Smith, and others, gives the number of Titans as thirteen, which so far identifies the subject, but they do not give any clue to a peaceable procession of those giants such as appears to be indicated by olive branches. The only bas-relief of about this size and character in Wedgwood's Catalogue of 1787 is No. 237, described as, "A Roman Procession—9½ *in. high* by 21 *in. wide.*" This bas-relief is extremely heavy and would seem to be metal, but the name of Wedgwood is on the back.

9 — 214 An oblong Wedgwood plaque, representing a floral sacrifice, in a series of twelve figures, male, female, and infantine, surmounted by a drapery of festoons, white on a slate-coloured ground—*in black frame—length* 12½ *in.*, *height* 15 *in.* Rhodes

Engraved from this specimen as one of Flaxman's early subjects, in Miss Meteyard's 'Life of Wedgwood,' vol. ii., page 502.

12. 12 — 215 A fine old oval Wedgwood plaque, pale-blue and white, representing a boar hunt, the figures in bold relief—*length* 7 *in.* Agnew

3. 6 — 216 A pair of tall blue and white ewer-shaped vases, pin-ground embossed with two friezes of the Nine Muses—*height* 12 *in.* Percy

Wedgwood Ware.

217 A large oval tablet, slate-coloured ground, with three white figures in bold relief, apparently a sacrifice to Pan in Arcadia, a male and female figure beautifully modelled is entwining a floral wreath round the centre figure which is on a pedestal—*in a gilt frame—height* 8 *in.*

Alluded to in Miss Meteyard's 'Life of Wedgwood,' vol. ii., page 341.

218 A set of three green lustre Flower-vases or Jardinières, with white floral wreaths and ornaments in relief, *of an early date. Signed Wedgwood in capitals—height* 7½ *in. and* 6½ *in.*

219 A pair of Wedgwood candlesticks, with foliage in blue and white—*height* 5½ *in.*

220 A milk-ewer, blue and white, of the quatrefoil-pattern, similar to Lot 204—*height* 5 *in.*

221 A rare Octangular Peach-blossom Teapot, with figures in white by Flaxman; Cupid and Pysche on one side, and Hope on the other, divided by Raphaelesque trophies suspended from ribbons

222 A pale-blue and white sucrier, with dome cover, ornamented with groups of playful children, in relief.—*Also,* a small milk-ewer, with children playing at blindman's buff

223 A small oviform vase and cover, with children at play, masks and other ornaments in white relief on a pale-blue ground—*height* 5¾ *in.*

224 A beautiful two-handled vase, pink ground spangled with green ornaments, with large classical figures of females and Cupids in bold relief by Flaxman—*height* 8 *in.*

225 A rare Wedgwood Cup and Saucer, Blue Ground, with White Floral Festoons and Ornamental Wreaths in Bold Relief, interspersed with Cameos on a Pink Ground

Bought at Christie's, Feb. 18, 1864. 17*l.*

Miss Meteyard in her 'Life of Wedgwood,' vol. ii., page 527–8, describes this particular cup and saucer as "exquisite" and "one of the finest specimens of decorated jasper extant. Such cups and saucers," she adds, "must have been intended for presentation in a cabinet, for they are articles to contemplate, not to use." This, like other fine specimens of Josiah Wedgwood's choice work, has been copied, but the copy is distinguishable by its want of sharpness as well as by a variation in the cameos, which may be detected on comparing the engraving.

Wedgwood Ware.

226 A large blue and white teapot, milkpot, and sugar-basin, all with covers, with figures and ornaments in relief—*not signed*

227 A blue and white sugar-basin and cover, and a cup and saucer, with figures and rayed ornaments in relief

The cup and saucer is of the pattern figured by Miss Meteyard, vol. ii., page 501, where she describes them as "exquisite specimens."

228 A white openwork cruet-stand, with five castors, two of which, the pepper and sugar, are ingeniously made to be corked at the bottom, so that there are no loose tops to fall off

This particular specimen is described by Miss Meteyard in her new volume.

229 An oval cameo medallion portrait of John Kemble, on pale-blue ground—*height* 4½ *in.*, *width* 3½ *in.*

230 A Wedgwood teapot, of the rare sage-green ground, with white figures in medallions and ornamental foliage in bold relief—*height* 4 *in.*

231 A teapot, with basket-handle.—*Also*, a cream-ewer and cover.—*Also*, a milk-ewer, peach-blossom and green quatrefoiled—*height* 5 *in.* *Similar in pattern to Mr. Gladstone's blue and white Déjeuner service figured by Miss Meteyard, vol. ii., page* 505

232 An oval cameo medallion portrait of Lord Chatham in his official wig, on a pale-blue ground—*signed Wedgwood and Bentley—engraved in Meteyard, vol. ii., page* 186—*height* 3¼ *in.*—*Also*, a similar one of Lord Camden—*signed Wedgwood (apparently not engraved)*

233 An oval cameo medallion portrait of Wm. Pitt, on pale-blue ground.—*engraved in Meteyard, vol. ii., page,* 542—*height* 3¾ *in.*, *width* 3 *in.*

234 An oval cameo medallion portrait of Benjamin Franklin, on pale-blue ground—*signed in capitals—in a rich or-molu frame—height* 3½ *in.*, *width* 2½ *in.*

235 Ganymede and the Eagle, designed by Flaxman, a large medallion of the rare sage-green jasper, with white figures in bold relief, modelled about 1778—*signed in capitals—height* 7½ *in.*, *width* 5¼ *in.*

The same bas-relief, but on a blue ground, is figured in Miss Meteyard's 'Wedgwood and his Works,' 1873, plate x., where it is described as "a most beautiful and perfect specimen."

Wedgwood Ware.

236 A pair of saltcellars, blue and white, surrounded by two different friezes of Cupids playing—*engraved in Meteyard, vol. ii., page* 488—*diam.* 3 *in.*

237 Childhood and Maternity, a small oval medallion, slate-coloured ground, with a female in flowing robes holding flowers above a child's head.—*Also,* one, same colour and size, but framed; subject, female with a distaff and two female children—*heights* $2\frac{3}{4}$ *in., widths* 2 *in.*

239 Three small network perforated Scent-vases and covers, two of them blue and white, and one peach-blossom and white—*height* $2\frac{1}{2}$ *in.*

240 Two sage-green and white porcelain boxes and covers, with cameos in relief

241 A white porcelain teapot and cover, with broad floral borders in relief, a lion at top.—*Also,* a highly-glazed brown-ware saltcellar, of the ancient Italian form, with goats' heads at the corners and four light-green medallions on the sides

242 Four Wedgwood white and red cups and saucers; and a milk-ewer, of same pattern—*signed*

243 A Wedgwood breakfast-service of a rich blue and white drapered pattern, with large coloured medallions of Japanese subjects: consisting of two breakfast-cups and saucers, two coffee-cups, and two plates—*in all* 8 *pieces—signed*

244 A Wedgwood coffee-cup and saucer, of the richest Japanese pattern, dark-blue, gold, and colours.—*Also,* a large agate-ware cup and saucer—*all signed*

245 A Wedgwood milk-ewer, painted in colours, Chinese pattern with birds, *the handle silver mounted.*—*Also,* a porcelain cup, white ground, with a coloured festoon of flowers.—*Also,* two saucers, with amateur painting of portraits; and a blue plate—*all signed*

246 A two-handled blue and white scent-vase, on a pedestal, richly decorated with figures and flowers, with a perforated top—*height* 9 *in.*

Wedgwood Ware.

16 . 5 . 6 247 A pair of slate-blue and white pedestals, with green borders, surrounded by friezes of classical figures—*signed—height* 2¾ *in., diam.* 2½ *in.*

3 . 247*A similar pedestal of Adam's-ware, peach-blossom ground, with four medallions of classical figures within borders—*height* 2¾ *in., diam.* 2½ *in.*

45 . 3 . 248 A cream-coloured openwork flower-basket, interlaced with bright blue lines—*height* 8½ *in., diam.* 7¼ *in.*

249 A tall oviform vase of cream-coloured glazed ware, with classical portraits and groups of eagles in medallions, surrounded by coloured wreaths suspended from blue and yellow ribbons with gilt borders, the top perforated—*signed—height* 10 *in.*

5 . 10 250 A tall two-handled white earthenware vase, with perforated top, the figures and ornaments in dark-blue, laid on and unglazed. *Probably not Wedgwood, but Turner—height* 9 *in.*

251 A black jasper vase and cover, with musical figures in white relief —*signed—height* 8 *in.*

1 . 16 . 252 A two-handled vase and cover, cream ground with ornaments in black and colours—*height* 9 *in.*

253 A curious upright scent-vase, with perforated cover, of mottled glazed ware, with a portrait on pale-blue ground—*signed—height* 9 *in.*

4 . 12 . 6 254 An oviform vase and cover, white ground, transfer printed with a family group on one side, entitled Conjugal Felicity, and on the other, eight lines of love verses—*signed—height* 7 *in.*

255 Four large oval medallions of pleasing subjects, pale-blue ground with white figures in relief, one of them representing Charlotte at the tomb of Werther; *another*, Sterne's Maria; *the two others are* Sèvres imitations inscribed "Joyer fidelle" and "L'Immortelle." *All richly framed in cut steel, apparently for ladies' dress ornaments—average height* 3½ *in., width* 2½ *in.*

1 . 8 . 256 A Small Turner-ware Vase, in the form of a pail, pale-blue and white, with playful children in relief—*silver mounted, with handle.—Also,* a *Neale-ware* dish and two plates, white ground with plum-coloured border, and medallions of Roman ruins

Wedgwood Ware.

257 A pair of fine large oval medallions on pale-blue ground, containing portraits of the Prince of Wales and Mrs. Fitzherbert in Full Court Costume—*signed Wedgwood in capitals—height* 5½ *in.* by 4 *in.*

These portraits are very like Gillray's figures of them in 1786. See his Engraving of them in plate xxxii. of the folio volume published by me.—H. G. B.

258 A pair of oval cameo medallions, on pale-blue ground, containing portraits of Louis XVI. and his Queen, Marie Antoinette—*height* 3¼ *in.*

259 An unusually large oval medallion, on pale-blue ground, of General Washington, in very bold relief—*height* 7¼ *in., width* 5½ *in.*

260 A sexangular ivory box, inlaid on all sides with Wedgwood medallions of classical portraits in relief on slate-blue ground, the top inlaid with a portrait engraved in mother-of-pearl—*height* 2½ *in.*

261 Four small medallions, blue and white: 1. Portrait of Louis XVI. 2. Portrait of Dr. Solander. 3. An oval, of Roman figures in grief, exquisitely modelled. 4. A double representation of Flora on each side the medallion. *All signed*

262 An oval medallion of Venus and two Cupids on a cloud, white figures on a black ground, surrounded by a sage-green border —*length* 4 *in., width* 2¾ *in.*—*Also,* an oblong medallion, on sage-green ground, of Charlotte at the tomb of Werther—*signed*

263 Two small upright oval medallions on a deep-blue ground: a female figure with wings on one, and Mercury with a male figure, eagle, &c., on the other.—*Also,* a larger oval, on deep-blue ground, of a female carrying an urn—*all signed*

264 A large black and white jasper teapot and cover, with rustic handle and top, decorated with large flowers in bold relief —*signed*

265 Another teapot, of smaller size, of similar decoration, with rustic handle and cover, rosso-antico ground, with white flowers in bold relief

266 A coffee-pot, cream-coloured ground, with the same flowers as the previous teapot, but in azure blue and mixed colours, with a female figure at top—*height* 6½ *in.*

Wedgwood Warf.

267 The Portland Vase, in Black and White—*height* 9¾ *in.*

268 A set of ten large Wedgwood pale-blue ladies' buttons, ornamented with cameos, edged with metal borders, and mounted on mother-of-pearl—*diam.* 1½ *in.*

269 A set of nineteen similar but smaller buttons, pale-blue, on mother-of-pearl, the borders jewelled with garnets or coloured glass—*diam.* 1¼ *in.*

270 A set of ten similar buttons, of the smallest size, mounted on mother-of-pearl, with gilt metal borders, same pattern as the larger ones

271 A circular medallion, dark-blue and white, representing Peace with a cornucopia and cap of liberty joining the hands of England and France—*diam.* 2½ *in.*—*Also*, a similar medallion of the same subject, rather smaller, and with a fleur-de-lis border, dated 1789—*both signed*

272 A Bust of Alexander Pope, in black basaltes, finely modelled (not signed)—*height* 9 *in.*

273 A Pair of Neale Jasper Vases, gold bronze colour, richly decorated with gilt bands and medallions, with gilt stoppers—*height* 10 *in.*

Made in rivalry to Wedgwood's jasper vases, probably between 1778 and 1780, as the vases are signed Neale and Co., a signature which was changed to Neale and Wilson in 1780.

274 A double flat bottle, with reversed necks, so as to drink out of one without spilling from the other, white glazed pottery, with raised blue ornaments, in the centres of which are females blowing double hunting horns, with dogs at their feet—*maker unknown—height* 8 *in.*

275 Portrait of George Stubbs, the eminent painter of animals, a large and exquisite enamel by Henry Bone, dated 1810—*size* 5½ *in.* by 4½ *in.*—*in an or-molu and ebonized frame*

Stubbs, who was born at Liverpool in 1724, painted the interesting picture of the Wedgwood family, engraved in Miss Meteyard's 'Life,' vol. ii. p. 440, and a portrait of Wedgwood; he also modelled 'The Frightened Horse' and 'The Fall of Phaeton.'

Wedgwood Ware.

276 A Wedgwood candlestick, in the form of a Triton (or Neptune), kneeling on a rock, the socket a cornucopia, with a somewhat shell-shaped mouth, finely modelled in black basalte—*rare*—*height* 11 *in.*

This model is referred to by Miss Wedgwood in 'Life,' vol. ii. p. 158-9, and more fully at p. 218, where she is able to give an engraving only from an old order book. She disputes the taste of Mr. Wedgwood in adopting the cornucopia, and thinks it ought to have been a shell, but a shell held by two hands would be a very ungraceful affair.

277 A Pair of Triton Candlesticks, of the same model as the preceding, but varying somewhat in treatment as well as from each other: both the cornucopias are flat-topped and less twisted, and one, the finer, is in red bronze, and the other in green bronze. *Probably early trial-pieces—height* 9¼ *in.*

STAFFORDSHIRE WARE,

(*Possibly Bristol Ware.*)

OMITTED IN PREVIOUS CATALOGUE.

278 A fine Large Staffordshire Figure of Hercules leaning on his Club—*height* 19 *in. Scarce*

279 A Tall Seated Figure of a Royal Soldier, in a white and gold dress, spotted like ermine, with two ostrich feathers in his military cap, and curious bright blue shoes, surrounded by emblems of war: said to be a Portrait of the Duke of Cumberland after his Victory at the Battle of Culloden in 1745—*height* 15½ *in.*

ANCIENT POTTERY.

280 A curious early brown jug, in four compartments, with an open centre, the spout ornamented with masks and a coat-of-arms, which is repeated in three places, and in one the initials W. F. are introduced, dated 1518 in relief at foot—*height* 13½ *in.*

Phillips, May 1, 1865. 12*l.* 12*s.*

281 An old Roman vase, of pale-red pottery, unglazed, with a border of lines and foliage round the body, and two tall angular handles, with button-shaped projections—*height* 9½ *in.*

Ancient Pottery.

282 A tall red vase and cover, bulb-shaped, and of very light ware (Qy. Roman?) on a stem, pottery wheel-marks inside—*height* 12 *in.*—*Also*, a glazed red ware bottle, with a screw top and fluted sides—*height* 6½ *in.*

283 Three specimens of Samian ware, ornamented in relief with human figures, birds, animals, and foliage—*found in an excavation at Cloak Lane, City, in* 1846.—*Also*, a fluted kind of rhyton, of Anglo-Roman pottery—*found at Fordingbridge in* 1850

284 Two Roman lamps, with red ornaments on a black ground—an œnochoe, with black figures on a brown ground (*possibly Wedgwood*)—*height* 6¾ *in.*—*Also*, a shallow Roman bowl—*diam.* 4 *in.*

285 A curious ancient lamp, with a man riding on an elephant in bold relief—*with the maker's mark.*—*Also*, a Roman lamp, ornamented with leaf rosette in the centre—*And* another

Sotheby's, May 9, 1872, 14*s.*

286 A very early and extremely fine Greek Amphora, Two-handled, with Three Rows of Black and Red Figures on Yellow Ground: 1*stly*, a combat of six warriors armed with spears and shields bearing different heraldic devices, one something like that of the Isle of Man; 2*ndly*, sphinxes and long-backed animals; 3*rdly*, larger long-backed animals, two of them fighting—*height* 15½ *in.*

287 A pair of small two-handled vases, painted with long-backed animals in black and brown, touched with white on a pale-yellow ground—*height* 6½ *in.*

288 Two ancient vases, of similar age: one, painted with figures and horses in black and brown on a reddish ground; the other, with singular Egyptian figures on a pale-yellow ground—*height* 6¾ *in.*

289 An Aryballos vase, with two figures, a tiger-looking animal and a swan, painted in black and brown on a yellow ground—*height* 6¾ *in.*

290 An œnochoe, or wine-bottle, ornamented with three figures carrying staffs, painted in black, striped with red on a buff ground—*height* 8½ *in.*

Ancient Pottery.

291 A Greek Amphora, painted on each side with a combat of two warriors, in black on a yellow ground—*height* 6 *in.*—*Also* another, with a Bacchante and dancing satyr—*height* 5 *in.*—*Also,* a small cruse, black with red lines

292 A Large Etruscan Vase, rudely painted with four figures and a broad border in red (on one side only) on a polished or glazed black ground, with handles, one of which is broken—*height* 11 *in., diam.* 8 *in.*

293 An œnochoe, with two rows of figures in black touched with white: one, consisting of ten dancing figures and music; the other, of long-backed animals and chimæra, on russet ground, with black handle and ivy-leaf mouth—*height* 9 *in.*

294 An œnochoe, of slender form, with a tall neck, and a female head for the body, with ornaments on her hair, of a russet-brown tint —*height* 9¾ *in.*

295 A Small Œnochoe, in the Form of a Negro's Head, of Black Thericlean Glaze, the hair of the negro russet-coloured and reticulated. *Rare—height* 8 *in.*

Referred to in my lecture, 1856, page viii.

296 A Negro's Head, with reticulated hair, coarser than the preceding, russet-coloured and unglazed, probably a Rhyton, as the neck is open

297 A very early Greek Pyxis (or toilet-box), with cover rudely painted in red on a black ground, with eight male and female figures: one female nursing a child, another playing with a bird, a third with a lamp, and circular band of foliage at the base. *The stand and cover renewed—height* 8½ *in., diam.* 5½ *in.*

298 A Pyxis and cover, with two small handles, painted with red and brown stripes—*height* 6 *in., diam.* 5 *in.*

299 A small lecythus, with a curious spout and fanciful handle, painted entirely black and glazed—*height* 5½ *in.*—*Also,* two very small Roman lachrymatories, chequered in black on a red ground

300 A very early Greek œnochoe, brown, red, and white, on yellow ground, with two rows of antelopes, tigers, and birds, the spout triangular—*height* 6½ *in., diam.* 6 *in.*

Ancient Pottery.

301 A very early Greek two-handled Lecythus, painted with an owl, boar, and a tiger, in black and red on a yellow ground, the inside black and ribbed as if wrought on a wheel—*height* 4 *in.*, *diam.* 5 *in.*

Sotheby's, May 9, 1872. 7*l.* 10*s.*

302 A tall pair of two-handled Etruscan vases, with red figures on a glazed black ground—*manufactured in the present century, and probably at Etruria, as the figures* 537 *and* 538 *are English*—*height* 13½ *in.*

MEXICAN POTTERY.

303 A Mexican figure seated, his grotesque head resting on both his hands, a serpent stretched from his forehead down his back forms a kind of tail, the whole painted with hieroglyphics—*height* 13 *in.*, *diam.* 6½ *in.*

304 A twin pair of Mexican whistling jars or bottles, one with the head of a bird, of plain black ware, glazed—*height* 6 *in.*, *length* 7 *in.*

305 Another, of similar twin form but somewhat larger, and with the human face instead of a bird, of glazed black ware, covered with zigzag and other indented ornaments—*height* 7 *in.*, *length* 7½ *in.*

306 Another, of similar twin form, of the largest size, with the head of a parrot, of black glazed ware, covered with zigzag and peppercorn ornaments—*height* 8 *in.*, *length* 8½ *in.*

307 Another Mexican whistling jar, single, with the human face of black glazed ware, but broken so as to show the inside. It whistles only when the aperture is stopped.—*Also*, a curious early bulb-shaped jug, with handle, pale-yellowish ware, with faded ornaments and a carved ornamental cup inside—*height* 4½ *in.*

308 A highly glazed black figure of an aquatic bird, with well-engraved star-shaped ornaments.—*Also*, a glazed black figure of an alligator, ornamented.—*Also*, two rude and very early male and female figures of Mexican gods

Mexican Pottery.

309 A Mexican water-bottle of the present century, with coloured ornaments on a white ground, inscribed "Viva la Republica Mexicana"—*height* 9 *in.*

310 A Flat Moorish Basin, with handle, the inside ornamented with metallic "star and stripes," the outside with gold, light-blue and white circles, *extremely irridescent—diam.* 5 *in.—Also*, a small blue and white glazed specimen

311 A Moorish tile, from the Alhambra, Court of Lions, of a pale tint, with deeply moulded ornaments, of the character engraved by Murphy and Owen Jones—6½ *in. square*

312 Another Moorish tile, from Grenada, with highly glazed irridescent ornaments in the rare intermixture of colours, blue, green, and brown—*size* 5¾ *in. square*

313 Three Moorish tiles from the Alhambra, white geometrical ornaments, intersected with green, brown, and yellow. *Remarkable for the permanence of the colours, but most of the glaze is worn off*

PERSIAN WARE.

Persian Tiles, collected by the Consul at Teheran, chiefly from Mosques in Ispahan, Koum, Veramine, and the Baths of Fin Kachan.

314 One large star-shaped tile, richly ornamented with white flowers on a metallic or golden irridescent surface. *A very fine specimen —diam.* 12 *in.*

315 Another star-shaped tile, with a raised figure of a dragon and other ornaments in rich colours, blue, green, and gold—*glazed and irridescent—diam.* 8 *in.*

316 Another star-shaped tile, with a raised group of flowers in white on a dotted brown ground, with an inscription round the border, on a light-blue ground—*very irridescent—diam.* 8 *in.*

317 Another star-shaped tile, with a group of flowers and two rabbits in white, on an irridescent metallic ground, bordered with light blue—*diam.* 8 *in.*

318 Another star-shaped tile, with a dromedary and flowers in white on a brown metallic ground, bordered with an inscription on a blue ground, irridescent—*diam.* 8 *in.*

319 An ancient vase-shaped jug, of oriental character, with large spout and handle, entirely formed of REALGAR (the red sulphuret of arsenic)—*height* 9½ *in.*, *spread of spout and handle* 7 *in.*

This was purchased by me some years ago from Venice as being CINNABAR, brought from Peru. But Mr. Tennant says it is *Realgar*, and very curious.

320 A small ivory casket, or reliquary, rudely carved with incidents of the Passion, *probably Byzantine—height* 2½ *in.*, *length* 3 *in.* —*Also*, an ivory carving of Balaam and his ass—5 *in.* by 4 *in.*

End of Second Day's Sale.

Third Day's Sale.

On FRIDAY, JUNE 18, 1875,

AT ONE O'CLOCK PRECISELY.

ANCIENT SILVER AND METAL WORK.

321 A silver perpetual calendar, in German, elaborately engraved with the months, fasts, and festivals, signs of the Zodiac, sunrise and sunset, with a movable centre showing the days of the week. Enclosed are six leaves of ass's skin—*length* 4 *in.*

322 A beautiful pair of or-molu chasings, of Leda and the Swan, and Ganymede and the Eagle—*in oval frames, with marble and gilt metal borders—height* 9 *in., width* 8 *in.*

323 A small silver-gilt scent-bottle, chased in relief with Chinese figures, with an ingenious double-screw top—*height* 4 *in.*

324 A small medallion portrait of Martin Luther, in gold, with silver accessories containing inscriptions. On the back is a Dutch verse of eight lines in praise of the artist named STAGMANS, exquisitely written and signed Jacob Hulck, Amsterdam, 1755 —*in a black frame, glazed—diam.* 3 *in.*

325 A rare beaker, of gilt metal, with scroll handles, richly chased and ornamented with palm leaves, &c.—*height* 10½ *in.*

326 A small octagon box, of fine old Italian gold and silver damascened work—2 *in.* by 2½ *in.*

327 A small ivory jewel-case, in the form of a butterfly, mounted in gold, and set with diamonds, rubies, and emeralds

328 A chased silver pair of sugar-tongs, with two portraits in relief—*early Dutch work*

329 A BEAUTIFUL FAN, OF SILVER FILIGREE WORK, enamelled with flowers and ornaments in gold and colours. FROM WARREN HASTINGS' COLLECTION—*in a case*

330 A circular silver tablet, of repoussé work, representing Christ and the Woman of Samaria at the Well—*in an ebonized frame—diam.* 6 *in.*

331 An oriental silver-gilt essence-sprinkler, beautifully pierced and chased with arabesques and flowers—*height* 12 *in.*

332 A LAPIS LAZULI VASE, COVER AND PEDESTAL, mounted in silver, with openwork rim ornamented with jewels, and serpent handles, the cover surmounted by the figure of a child—*height* 8 *in.*

333 A Chamberlain's key, richly chased and gilt, with a pierced bow, in which are the double cyphers of G. R. surmounted by the royal crown (*temp.* George I.), similar to Mr. Bernal's engraved at 3568 of his Catalogue—*in a morocco case*

334 A large antique parcel-gilt silver spoon, with engraved bowl, the handle chased with the figure of St. John, with the letters R.P., a stag, and a cherub's head embossed on back—*length* 9½ *in.*

335 A silver openwork sugar-basin, with handle, chased with wreaths of flowers and foliage, lined with ruby glass—*height* 3 *in.*

336 A silver two-handled vase and cover, with openwork festoons of foliage and figures, with a blue glass liner—*height* 4¾ *in.*

337 A silver cup and cover, supported by a Bacchanalian on a base chased with lions' heads and naiads. The enamelling, on a white ground, is of the Dutch School, representing boors drinking and dancing—*height* 9 *in.*

338 The toilet of Venus, an oblong silver chasing in high relief of nine figures besides emblems—*in an ebonized frame—gross length* 14½ *in., width* 6½ *in.*

339 A small silver mug, embossed with flowers and fruit, plate mark, temp. Charles II. under the rim, but with modern initials added on handle and at bottom—*height* 4 *in.*, 7 *oz.* 10 *dwt.*

340 A small silver dish, with scalloped border elaborately enriched with twelve emblematical figures of the Virtues, each named; the centre of the dish with figures of St. Philip and St. James, accompanied by six lines of a baptismal inscription *in German verse.* On the outside are twelve poetical distiches relating to the Apostles, *in German. Curious early work with a plate mark, most probably of Augsburg,* 1650

341 An Egg-shaped Silver Box, which once contained the Sacred Paschal Egg bestowed by the Pope on the first of our kings who blended the red and white Roses, of beautifully-wrought Italian Filigree, chased by Walpole's cousin Conway. *See a long account of it inside, by Horace Walpole.* From Strawberry Hill

342 A Mezuzoth, elaborately engraved and gilt with various Jewish emblems and inscriptions, and a prayer enclosed. This is a fine specimen of the talisman which Jews of every grade place on their door-posts, or behind them, as a protection against evil spirits

343 A small silver-gilt scent-bottle, chased with Cupids and arabesques—*height* 4 *in.*

344 A pair of small silver scent-vases, chased with busts and scrolls, with tops opening on hinges, surmounted by knights in armour —*height* 7½ *in.*

345 A long silver casting on copper of a frieze of landscape, with a profusion of figures—*length* 16½ *in.*

346 A perforated sugar-basket, with handle, chased with a Dutch landscape, including a windmill, lighthouse, &c., lined with blue glass—*height* 3½ *in.*

347 A finely-chased silver cover and handle for a flacon, the centre gilt, representing the Crucifixion, with a serpent entwined around the cross, on which is a German inscription and the date 1536, but with the later date of 1747 on the rim. *Exhibited at Manchester—diam.* 5 *in.*

348 A silver ball-shaped soap-box, on hinges. *With arms on the cover, motto "In Veritate Victoria," also an old English plate-mark* (Charles II. ?)—*weight* 7 *oz.* 15 *dwts.*

349 A silver-gilt Wager-cup, designed as a windmill, with a wheel for *over or under*, chased with arabesque ornaments and masks. *With a foreign plate-mark on the rim, probably Dutch—height* 7½ *in.*

350 A silver parcel-gilt figure of a Saint holding a Reliquary—*on a black pedestal—gross height* 7¾ *in.*

351 A silver flacon or beaker, beautifully chased with masks and arabesque ornaments—*height* 6¼ *in., diam.* 4 *in.—Hall mark, George I.*, 1721

352 A silver parcel-gilt oblong rosewater-dish, repoussé with a broad border of fruit and flowers, the centre with a cavalier and lady playing on musical instruments: fine Italian work of the 16th century—*length* 12⅓ *in., diam.* 9½ *in.*

28 . 353 A fine old silver-gilt Renaissance tankard and cover, with scroll handle; elaborately chased with masks, arabesque ornaments, and three repoussé figures, inscribed "Patientia, Solertia, and Non Vi," the top surmounted by the figure of an old man carrying a child—*height* 7½ *in.—German zigzag plate-mark, with the letters H. R., apparently Nuremberg* Marks

6 . 15 354 A pliable silver étui-case, in the form of a fish, the eyes set with stones—*height* 5½ *in.—Also,* a large silver book-clasp, of open-work cinque-cento pattern—*suitable to any old folio volume of not more than* 2 *inches thick* Soupil

7 . 10 355 A Set of Three beautiful Antique Gilt and Coral Ornaments, of early Italian workmanship, apparently a scent-vase and inkstands, enamelled with jewels, &c.—*heights* 6 *in. and* 3 *in.—on a black stand, with glass shade* Barnes

12 . 10 356 A ewer-shaped silver-gilt Vase—richly chased with masks and mythological subjects in medallions in the Renaissance style, with a tall handle in the form of serpents—*height* 12 *in.* Wilson

21 . 10 357 A Silver-mounted Cocoanut Vase and Cover, beautifully carved with medallions of scriptural subjects, surrounded by Renaissance ornaments; the silver bands and pedestal richly chased—*height* 12 *in.* Marks

19 . 10 358 An Elegant Cocoanut Cup, mounted in Silver Gilt, with handle, cover, and foot, finely chased and engraved, of Renaissance character—*height* 8½ *in.* do

15 . 15 359 A Silver Bottle and Cover in the Form of a Dog, in an upright position, with a cross-bow and a sheath for arrows—*height* 11 *in.* Lamme

9 . 15 360 A beautiful Indian silver-gilt filigree perfume-burner, formed as a Turkey, with spread wings and tail, standing on a perforated tray, richly bordered—*height* 6½ *in., length of tray* 8½ *in.* Mark

20 . 361 Two rare Niello Medallions, the larger one engraved with the Virgin and Child on one side and John the Baptist on the other, with inscriptions round the margins: the smaller one with the figure of Jesus on one side and the Annunciation on the other, rudely engraved and very early. *Both in silver frames* Durlacher

Mr. Farrer valued them at 100*l.*, but I bought them at his sale for 27*l.*

362 A REMARKABLY-FINE SILVER NIELLO, REPRESENTING THE CORONATION OF THE VIRGIN, ENGRAVED BY MAESTRO FINIGUERRA—in an Italian bronze frame of BENVENUTO CELLINI character, exquisitely wrought—*size of niello* 3 *in. square, height of frame* 8¾ *in. In a morocco case*

Bought at Modena by the late Mr. Isaac Falcke for a very large price, something like 100 guineas.

363 A PAIR OF ROCK-CRYSTAL CANDLESTICKS, MOUNTED WITH SILVER GILT AND ENAMELS OF VARIOUS COLOURS—*height* 6½ *in.*

364 An antique German silver-gilt tankard and cover, on hinges with female figures in medallions, masks, and other ornaments of Renaissance character, and a scroll handle with the figure of a mermaid; on the top a shield with arms, a goat. *Plate mark*, three zigzag lines, &c., marked underneath, 1747, with a P surmounted by a cross, also a zigzag line—*height* 7½ *in.*

365 Another silver-gilt tankard and cover, on hinges, of German workmanship, with repoussé figures, fruits, and flowers, and a scroll handle—*height* 6¾ *in.*

366 A VERY FINE AND RARE ELIZABETHAN JUG, RICHLY MOUNTED IN SILVER ON BROWN STONEWARE OF THE TIME, THE COVER AND FOOT CHASED WITH MASKS, FRUIT, AND FLOWERS, BY EASTON, WHOSE NAME IS IN RELIEF, the top surmounted by a lion. *The handle bears initials T. M. with the date*, 1599, *but the Hall mark is fifteen years earlier, being G.* (1584)

367 An antique silver-gilt cup, beautifully chased with emblems of the Seasons, and engraved with ornaments—*plate mark, N. and a lozenge—height* 3½ *in., diam.* 3½ *in.*

368 AN ANCIENT SILVER VASE, SPIRALLY FLUTED AND RICHLY CHASED WITH BANDS OF GOTHIC FOLIAGE, surmounted by a figure holding a shield and supported on three feet formed as griffins—*height* 15 *in.*

Christie's, May 8, 1856. 52*l.*

369 A BEAUTIFUL ROCK-CRYSTAL VASE AND COVER, on stem and foot of the same, with chased silver-gilt ornaments, the handles formed as Cupids bearing branches of foliage, the cover surmounted by a warrior—*height* 10½ *in.*

370 A large silver-gilt cup, on three claw-feet, chased with large repoussé figures emblematic of the Four Quarters of the Globe—*dated Augsburg*, 1661—*height* 5½ *in., diam.* 4½ *in.*

371 A silver-gilt chalice, embossed with lions' heads, emblems, and scrolls, *with plate mark, V crowned, on the rim, and a capital B, &c., at bottom—height* 7 *in., diam.* 3 *in.*

372 A Set of Three fine Silver Tea-caddies, richly embossed with figures in landscapes, some angling—*Hall mark, Geo. III.*, 1799, *maker's mark, S. W.—in mahogany case mounted with silver*

373 A Set of Four Silver Beakers, beautifully engraved by the celebrated Theodore De Bry, with the Victories of Wallinstein, Tilly, Mansfield, &c., circa 1622, during the Thirty Years' War—*with inscriptions in German and dates. Extremely interesting*

374 A fine Tall Silver-gilt Vase and Cover, embossed with Fruits, Scrolls, and Ornaments, and with animals in medallions, the cover surmounted by the armed figure of a warrior—*height* 18 *in., marked G. B. and dated* 1572 *on the armour*

375 A pair of medallions, in repoussé silver, of Jupiter on an eagle, and a Triton with club subduing a sea-monster—6 *in. by* 3½ *in., mounted on crimson velvet—in an ebonized frame*—12 *in.* by 10 *in.*

376 An Antique Silver-gilt Vase or Chalice and Cover, embossed with Flowers and Fruits, the Cover engraved with Coats-of-Arms and Names, surmounted by a group of flowers, the stem formed as a lion, bearing a shield with arms and the inscription Secretum Civitat Schmalcalden around the engraving of a Church—*height* 19 *in.*

The inscription no doubt alludes to the famous Protestant League formed at Schmalcalden in 1531, and the establishment in the same year of their Church at Zurich,

377 A Circular Silver Waiter, engraved by Hogarth, the Centre with subjects from Æsop's Fables, in seven medallions, with festoons of foliage, vases, and heads, with beaded edges and claw feet—*English plate-mark*, 1736—*diam.* 10 *in. Also a plaster cast of same*

Formerly the property of the late Mr. Redfern, of Warwick.

378 A Small and rare Octagonal Silver Scent-Vase, elaborately engraved with Biblical subjects and arabesques, apparently of Italian workmanship, and of the 15th century

Christie's, March 11, 1869. Twenty guineas.

379 A Tall Silver-gilt Crucifix, with a fine Old Capo di Monte Figure of Christ—*on a triangular scroll pedestal—height* 32 *in.*

380 A Small Silver Casket, Dome Top with Lock and Key, the four sides engraved with subjects from Sacred History, by Simon De Passe (who practised at Copenhagen in 1640, and also in England)—*with plate mark—height* 4 *in., length* 3½ *in.*

381 A Large and massive Silver-gilt Cellini Ewer, of Graceful Form, wrought all over with beautiful Renaissance devices, with a bold chimæra handle—*plate mark said to be under spout—height* 13 *in.*

382 A Tall and splendid Silver-gilt Sacramental Cup, highly wrought in Alto-relievo with projecting Figures of Angels and Cherubs bearing Sacred Emblems—*plate marked on the edge—height* 12 *in.*

383 A Pair of Silver Benvenuto Cellini Candlesticks, exquisitely chased in masks and foliage of the cinque-cento period, signed on each of two circular projections, B.C., A.D. 1533. From the Strawberry Hill Collection—*weight* 30 *oz., height* 7 *in.*

384 A Pair of Silver-gilt Wager-cups, in the form of a male and female figure both standing on bell-shaped vases, and holding scrolls which support swinging cups, highly chased with arabesque ornaments, of early Nuremberg workmanship—*height* 11 *in.*

385 A silver parcel-gilt tankard and cover, richly chased with musical children in bold relief, the top ornamented with a gilt figure in armour, with scroll handle—*height* 8 *in., diam.* 4½ *in.*

386 An elegantly formed silver teapot, covered with repoussé ornaments, the figure of a mermaid at top, the spout in the form of a crane's neck—*with a variety of plate marks*

387 A very elegant Antique Silver Inkstand, with perforated sides, and three cut-glasses mounted in silver—*Hall marked,* 1762

388 Ancient Silver Knife, Fork, and Spoon, tastefully modelled, formerly belonging to Sigismund Augustus, the Protestant King of Poland from 1548 to 1573: his name is inscribed in letters characteristic of the period, and his profile, arms, and order of knighthood are on each of the pieces—*highly interesting*

17 . .

389 A BEAUTIFUL OLD SILVER PEG TANKARD, very richly chased in bold repoussé work, with a massive handle surmounted by a lion, the cover inlaid with a coin of Christian I., King of Denmark, who ascended the throne in 1588—*plate marked—height* 6½ *in., diam.* 5 *in.*

Johnson

This a remarkably fine specimen of the peg tankard, a jocose kind of wager-cup almost peculiar to Denmark. This belonged to the late Duke of Augustenburg.

14. 10 .

390 A tall and very fine Gothic silver sacramental cup, elaborately chased with cherubs and other symbolical emblems in very bold relief, the inside of cup gilt, of high-class German workmanship—*plate mark on the edge—height* 12 *in.*

Lamont

5. 5 .

391 AN ANTIQUE SILVER SPOON, INSCRIBED URICK DE BURGH, 1531, on the front side, and marked with the initials W. T. and I. T. on the other, with the head of an apostle nearly obliterated

Sligo

This ancient spoon of the time of Henry VIII. must have belonged to Sir Urick de Burgh, Lord of Clanricarde, the first member of the family who bore the Christian name of Urick.

19 10 .

392 THREE SILVER CIRCULAR DISHES, WITH ELABORATELY ENGRAVED BIBLICAL SUBJECTS BY THE CELEBRATED THEODORE DE BRY, who engraved the famous "Grands et Petits Voyages dans l'Orient et l'Occident, 1590 et seq." Each dish bears a long poetical inscription in French and two in German

Marke

The German dishes are dedicated to Maximilian, Archduke of Austria, and Duke of Burgundy, dated 1604.

3. 17. 6

393 A small silver Teapot and cover, or perhaps Scent-vase, of chased openwork, with a blue glass liner, the spout crane-necked, the top surmounted by a bird on a gold flower—*height* 5½ *in.*

Lamont

5 15 .

394 A small Chinese-pattern silver mug, covered with figures and foliage in relief, gilt inside, the handle in the form of a four-clawed dragon. *With a plate mark apparently stamped in England, and the letters K. H. G. The name Thomas has been subsequently cut into the side—height* 3½ *in.*

395 A RARE ANTIQUE SILVER CUP, STRAIGHT-SIDED, AND ON A FOOT, chased with four fine medallions of Scriptural subjects and Renaissance ornaments, the inside chased at bottom with figures of Neptune, Naids, and Dolphins. *Sixteenth century—height* 3¾ *in., diam.* 3¼ *in.*

396 A round silver dish or stand, of repoussé work, with two projecting handles—*diam.* 7 *in.*

397 A small antique silver-gilt jug and cover, richly chased with scroll ornaments, the handle surmounted by a dog's head, the cover by an Apostle, and inside is a coin with the royal arms of England, temp. Elizabeth, the cover marked inside with a capital O (Qy. 1591?)—*height* 6½ *in.*

This is no doubt English work of the time of Elizabeth, but it has been indiscreetly repaired and rebottomed, perhaps to get out the plate mark for some more important specimen.

398 A diamond-shaped silver dish, with a deep centre, the borders two inches wide, elaborately chased in repoussé work with animals, birds, and flowers, *probably of the fifteenth century—length* 8½ *in., width* 7 *in.*

399 A small metal shield for armorial bearings, supported by two cherubs and ornamented with festoons, beautifully modelled—*on a black slab—height* 5½ *in., length* 8 *in.—Also,* a gilt metal group of a Bacchanalian carried on a vine branch by two fauns—*on a black velvet slab—length* 9 *in., height* 5 *in.*

400 A pair of antique repoussé silver Saltcellars, with shields for armorial bearings, and blue glass liners—*height* 2½ *in., diam.* 3 *in.*

401 An Agate cup—on a silver-gilt openwork stand, finely chased—*height* 4½ *in., diam.* 3 *in.*

402 An antique ball-shaped wax-taper holder, chased with festoons, and with a handle—standing on four legs—*diam.* 3 *in.*

403 A small vase-shaped cup and cover, of Chinese silver, elaborately chased with Chinese battle subjects in relief, the inside gilt—*height* 5 *in.*

404 A Dutch silver parcel-gilt Marriage-cup, in commemoration of the nuptials of Johan Bohnsack, widow, and John Matthias Harder te Peman, rudely engraved with figures and armorial bearings. *The plate mark Dutch—height* 5½ *in., diam.* 4 *in.*

405 A Pair of Silver Vases and Covers, ornamented with fern-leaves and festoons, the top spirally fluted. *Of early English workmanship, probably Queen Anne, but not plate marked—height* 7¼ *in.*

406 An Elizabethan Silver Cup, bell-shaped, on a stem with circular foot, inscribed "the Guift of Robert Wood, Kt., Mayor, in honour of our beloved Queen Elizabeth's Visit to our Cittie, who tarried with us from Saturday August ye 16th till Friday after. John Elwyn and Thomas Sacker, Sheriffs, Norwich 1578." On the foot is engraved

"Famous for worthy Chiefs and splendid state
"Let Norwich flourish to the longest date
"Admir'd for these none can her glory hide
"While she's their Honour they the City's Pride."

This seems to be the earliest known specimen of the Norwich Corporation plate, which appears to have been indiscreetly dispersed during the present century.

407 A small parcel-gilt silver bell-shaped vessel, on an ornamental stand and foot, the inside engraved with astronomical tables. Formerly the Property of Sir Isaac Newton, and said to have been bought at the sale of his effects in 1727—*height* 4¼ *in.*

408 An Antique Compana-shaped Silver Vase and Cover, inscribed in Roman capitals, "Poculum Ecclesiæ de Meline," engraved with three pendant fleurs-de-lis and scrolls, the top dated 1577. *With a plate mark of four egg-shaped rings joined—height* 7½ *in.*

409 A rare and beautiful Silver-gilt Dish, engraved with the Presentation of Samuel in the Temple, the Border ornamented with Scriptural subjects and Scrolls. Signed by the Artist, Jo. Looff, 1631—*diam* 12 *in.*

410 A Silver Chalice or Communion Cup, engraved with figures of St. James, St. Cornelius, and St. Margaret, with views of Cologne, Dietz, Mayence, and Frankfort. *Plate mark, the arms of* Cologne, *date probably about* 1640—*height* 7½ *in., diam.* 4½ *in.*

This is said to have escaped from the Cologne Cathedral during some of the troubles in the seventeenth or eighteenth century. Marie de Medici, Richelieu, Cardinal Mazarine, and our Charles the Second were all expatriated, and driven from Paris to Cologne, between 1642 and 1654, and may have partaken of the Sacrament from the present cup.

411 A very fine Gothic Silver Communion Chalice, of Rich Architectural Design, chased with Openwork of Cathedral Character, on a large hexagonal foot, on one division of which is a wheel with six spokes, being the arms of the Archbishop of Mayence. *Probably of the 15th century, at the time that the celebrated printers,* Faust and Gutemberg, *were working at Mentz as silversmiths—height* 10 *in., diam. of foot* 7 *in.*

412 A tall parcel-gilt Sacramental cup and cover, of cinque-cento repoussé work, on a stem ornamented with doves, the top with a group of flowers—*height* 15½ *in.*

413 A tall gilt drinking-cup and cover, covered with engraved coats-of-arms and inscriptions in Dutch, several of which are dated 1666, the top surmounted by a figure in a helmet holding a drinking vessel, apparently a guild cup of the goldsmiths of Vliessing (*i. e.* Flushing); the maker signs himself "Johannes Meeremans van Liere, Cnape van't," Goudesmede binnen Vlissinge—*with a plate mark, V within an arched shield—height* 14 *in.*

414 A curious hexagonal silver-gilt cup, in the centre of which a small figure rises when incense or any other fluid is poured into it—*on an ornamental stem and foot—height* 9½ *in.*

415 A large silver drinking-cup, or beaker, ornamented with engraved birds and figures emblematic of the Seasons—*height* 8½ *in., dated* 1707

416 A balloon-shaped parcel-gilt silver vase and cover, on a stem in the form of a tree, the top surmounted by a filigree group of flowers—*height* 10½ *in.*

417 A silver medallion in relief, after Ostade, of boors drinking in an auberge—*in a black metal frame—height* 5 *in., length* 6 *in.*

418 A circular silver medallion of Diana seated in a forest, with sporting dogs and a quiver of arrows—*in an ebony frame—diam.* 6 *in.*

419 An oblong metal plaque, in bold relief, of a classical procession: consisting of eight figures, male and female with music, the centre a recumbent female supported by a warrior—*length* 13½ *in., height* 5 *in.*

420 An oblong metal plaque of a Roman driving a pair of horses and a car, finely modelled, with several figures following—*length* 8 *in.*, *height* 4 *in.*

421 A BEAUTIFUL SILVER-GILT TANKARD AND COVER, on hinges, richly chased with raised figures and cinque-cento ornaments, the top mounted with the figure of a rabbit feeding. *Plate mark, N and a shield, probably Vienna,* 1560—*height* 7½ *in.*, *weight* 20 *oz.* 5 *dwts.*

422 A TALL SILVER-GILT LOVING-CUP AND COVER IN THE FORM OF A VASE, ON A STEM WITH CIRCULAR FOOT, THE TOP BEARING THE FIGURE OF CUPID; RICHLY CHASED IN EVERY PART WITH MASONIC AND NAVAL EMBLEMS AND ARMORIAL BEARINGS. *With two letters for the initials of the maker and a capital L for the English plate-mark, apparently* 1746—*height* 13½ *in.*, *diam.* 4½ *in.*

This was formerly the property of the late Duke of Sussex.

423 A pair of silver-gilt tablets, in bold relief, of Italian workmanship, one representing the Scourging of Christ, with numerous figures and an architectural background; the other, the Virgin and Child seated on an altar with a mailed and a nude figure in front (Qy. St. Sebastian and St. George?) and an arabesque background. One is signed OP. MODERNI, and said to be after a picture by SEBASTIAN DEL PIOMBO—*in ebonized frames—height* 7 *in.*, *width* 5½ *in.*

424 A large circular silver-gilt tablet, in high relief, repoussé and chased, representing Vulcan forging the bolts of Jove, with other figures at the anvil, and by his side Venus and Cupid. *Of Italian workmanship of the* 16*th century—in a richly carved and gilt frame—height* 12 *in.*, *width* 9 *in.*

425 A large circular silver tablet in bold relief, finely chased, representing Samuel annointing David to be King over Israel, with numerous other figures—*in an ebonized frame—diam.* 6¼ *in.*

426 A SMALL ROCK-CRYSTAL VASE, oviform, with a square pedestal of same, silver mounted and engraved with birds and festoons of flowers—on square foot, enamelled—*height* 5½ *in.*

427 A SMALL AGATE AND SILVER-GILT TEA-SERVICE, namely: a teapot, four cups and saucers, three spoons, and a box—in all thirteen pieces—*foreign plate-mark—in morocco case*

428 A tall openwork silver sugar-basin, with high projecting handles, and a blue glass liner—*old English plate—weight* 11 *oz.* 15 *dwts.*

429 An old silver-mounted Cocoanut sugar-basin, on tripod feet—*with the initials T. H. M. on a small escutcheon—height* 4¼ *in.*

430 A massive silver-gilt tablet, representing the Adoration of the Shepherds, a finely executed chasing in high relief AFTER PARMEGIANO, signed Parm: invent. 1561—*in a wood and velvet frame—gross height* 12½ *in., width* 9½ *in.*

431 A silver-mounted ruby glass sweetmeat-basin, supported on the figure of an African, the base ornamented with the heads of stags, foxes, &c., parcel gilt—*height* 5 *in.*

432 A small gold and silver cup, mounted on a filigree stem, the base set with precious stones—*height* 5¼ *in.*

433 An elegant old silver book-cover, ornamented with sacred subjects in relief, with clasps, *enclosing a modern German testament*—4½ *in.* by 2½ *in.*

434 A small openwork silver medallion of William III. when Prince of Orange, and his Princess (Mary, daughter of James, Duke of York, married 1677), with a Dutch inscription.—*Also*, a silver portrait of Queen Mary I.—*in morocco cases*

435 A mediæval silver case of a pocket memorandum-book, richly chased with mythological subjects and masks, with a pencil-case —3½ *in.*

436 A silver-gilt perpetual almanac, enamelled in colours, with birds and flowers, a circular wheel on each side, with ancient German inscriptions—*size* 3 *in.*

437 A small circular silver-gilt box, each side chased with figures in relief of royal marriages (Qy. James I. and Anne of Denmark?) —*diam.* 2¼ *in.*

~~438 A Small Octagonal Silver Scent-bottle, with a screw top, of early Italian workmanship, exquisitely engraved in every part of it with biblical subjects and arabesque ornaments—*height* 2¾ *in.*~~

5 — 439 A small silver tablet, very richly chased in bold relief, with a Roman assemblage of warriors and others witnessing the beheading of an aged figure, probably a Saint, with an architectural background in perspective. *This fine work is attributed to Wenzel Jamnitzer, the celebrated gold and silver smith of Nürnberg—height* 4 *in., width* 2 *in.* Wells

17. 10 — 440 A silver bowl-shaped vase and cover, richly chased, with festoons supporting classical portraits and fern leaves, with openwork festoons at base, gilt inside, on three ball and claw feet. *With the Amsterdam plate-mark, circa* 1717, *also a capital* B *and italic K, also H. B., &c.—height* 7¼ *in., diam.* 5 *in., weight* 21 *oz.* 12 *dwts.* Boone

9. 12. 6 — 441 A Silver-mounted Black-jack Tankard, from Newstead Abbey, formerly the Property of George Lord Byron, ornamented with a silver medallion representing St. Lawrence with his gridiron, Newstead having, it is believed, been dedicated to this saint. *The rim is marked E C in capitals, temp. Elizabeth—height* 6½ *in., diam.* 4 *in.* Wells

9. 10 — 442 A similar black-jack tankard, silver mounted, with an heraldic escutcheon, bearing the cipher J. A. B., the handle of ornamental leather—*height* 6¾ *in., diam.* 4¼ *in.* Edinburgh

10 — 443 A Silver-mounted and Parcel-gilt Stone Jug and Cover, of the Elizabethan period, repoussé, with masks and floral ornaments, the handle surmounted by a figure of the Queen, the top ornamented with masks with the initials I. R. in large capitals—*height* 7 *in.* Lamerie

3 — 444 An octagonal silver two-handled sweetmeat-basin, with perforated edges and chased ornaments at four of the corners, plate mark, a Lion rampant crowned, arms surmounted by a coronet, the Irish harp joined to a small p., and the maker's initials (Qy. 1785 ?)—*height* 3 *in., diam.* 4 *in.* do

4. 4 — 445 A small openwork silver canister, richly chased with figures and arabesque ornaments of Renaissance character, with a screw top —*height* 3¾ *in.* Russ

446 A small silver scent-bottle, in the figure of a female crowned and richly attired—*height* 2½ *in.*

447 A gilt metal Reliquaire or jewel-box, of oval form, with arabesque ornaments of mediæval character, with steel key—*length* 5½ *in.*, *width* 3 *in.*

448 A small pepper-caster, in the form of a vase, chased with hunting-subjects and masks, with a German inscription underneath, "Hans Peter Schmidt, wittwé, 1781;" also an obliterated circular plate-mark (possibly Augsburg), and the maker's initials H. H.—*height* 7¾ *in.*, *weight* 8 *oz.* 4 *dwts.*

449 A large silver flour-dredger, chased with scroll and other ornaments—*height* 8¾ *in.*, *weight*, *marked*, 16 *oz.* 11 *dwts.*

450 A classical silver tablet, in bold repoussé work, of a female in rich drapery, weeping on the head of a nude warrior, who holds two long spears in his left hand, and has a helmeted cap and feather hanging on his right arm, probably the parting of Hector and Andromache—*in an ebonized frame—height* 11 *in.*, *width* 6¾ *in.*

451 A large gilt metal tablet, in bold relief, of a saint in flowing robes and sandals leading the infant Jesus through a forest, beautifully modelled—*in an ebonized frame, about* 10 *in.—height* 12 *in.* by *width* 10 *in.*

452 A gilt metal tablet of three figures, an aged man kneeling on a rock with one foot on the shore and a long staff in his hand, the other two, probably Fishermen, are seated—*in an ebonized frame—height* 6½ *in.*, *width* 5 *in.*

453 An early curious pocket hand-saw, in a silver sheath shaped like a fox.—*Also*, two small silver skewers: one, headed with a dog; the other, with a lion—*length* 3½ *in.*

454 Three fine silver-gilt medallion portraits of British Queens, namely: Mary I. (the Papist), with a ship on the reverse (Qy. 1557?); Queen Elizabeth, and on the reverse a large tree on an island with the motto, "Non ipsa pericula tangunt"; a duplicate of the same medal—*smaller*

455 A silver German love-token, in the form of a circular silk winder, with an inscription vowing everlasting love; there are two heads and doves on one side, and nothing particular on the other.—*Also*, a crown piece of Ferdinand II., Emperor of Germany, 1619 et seq., split in two and enclosing a female portrait—*in a case*

456 A small parcel-gilt silver Monstrance, with openwork ornaments, stones, and enamels, made to unscrew in five places—*height* 6¾ *in.*

457 A very small openwork silver scent-box, in the form of a book, with clasp and chain.—*Also*, a large silver cover of a chalice—*diam.* 4½ *in.*

458 A Medallion, in solid Gold, of the Virgin and Child seated on an Ark, which is supported by four angels, on a plaque of lapis lazuli—*in a tortoiseshell and ebony frame—height of frame,* 10½ *in., width* 8¼ *in.; on the back is written, "Opus Cæsaris Falconi Venet. apud Franciscus Magnus Duæ Marentii"*

459 An ancient gilt metal tablet, representing our Saviour carrying the cross, with numerous figures after Michael Wohlgemuth—*height* 6 *in., width* 4 *in.*

460 A Dutch silver frame of a large purse (or reticule), pendant from a hood for fastening in a belt. *With several foreign plate-marks*—*width* 6 *in.*

461 Portrait of Mary Queen of Scots on a Large Oval Silver Plaque, of repoussé work, surrounded by a border, inscribed "Mary Queen of Scots, 1580"—*in an ebonized and velvet frame—size of silver,* 10 *in.* by 8½ *in.*

462 A circular silver plaque, in bold relief, of a classical subject, representing a seated Herculean figure restraining a panther from reaching a polished dish—*on three legs—diam.* 10½ *in.*

463 A small gold medallion, backed with silver, representing Diana and Actæon, with Cupids and hunting emblems beautifully engraved in relief, *attributed to* Dinglinger—*in a square frame, on velvet—size* 3½ *in.*

Bought at Dresden in 1830, 20 dollars.

464 A curious money-box, in steel, with brass ornaments, padlocks, and keys, and tablets on each side, inscribed in German with the names, according to seniority, of the treasurers of what would seem to be a club, and inlaid with six coins of the time, *i. e.* William III., Fred. William the Great, the Emperor Leopold, Joseph, King of Hungary, &c. *Dated* 1693—*height* 5½ *in.*, *diam.* 4 *in.*

465 A RARE AND CURIOUS PERFORATED STEEL AND SILVER JARDINIÈRE, with four gilt columns, bearing the cipher M. A. R. (MARIE ANTOINETTE REGINA), to whom this formerly belonged—*length* 11½ *in.*, *width* 6 *in.*

466 A pewter tankard, with cover on hinges, ornamented with a profusion of subjects chiefly scriptural, and a medallion inside of the Adoration of the Magi. BY BRIOT (circa 1640), *a fine specimen. Signed J. B., interlaced—height* 10 *in.*

467 An antique copper coffee-pot, balloon-shaped, the spout curiously projecting from the neck, covered with repoussé ornaments of birds, chiefly cranes. *Dutch work of the* 16*th century—height* 11 *in.*

This is an ancient form of what I have seen Dutch travellers carry with them in the treck-schuyt sixty years ago.—H. G. B.

468 A ewer-shaped vase, of white metal, richly chased with cinque-cento ornaments and masks in the manner of Benvenuto Cellini, *the bottom seems to be silver, probably a silversmith's model—height* 12 *in.*

469 A silvered and gilt metal shrine of Ignatius Loyola, the Jesuit, elaborately ornamented on pierced work—*in a gilt metal frame—height* 15 *in.*

470 A GOTHIC MONSTRANCE, OF GILT METAL, finely wrought and decorated with a figure of the Virgin and Child at top and four other sacred figures—*height* 23 *in.*

Bought forty years ago at the recommendation of my friend the late Augustus Welby Pugin.

471 Two circular Gothic Ciboriums (or Pyxes), with spiral tops surmounted by a cross, enamelled and gilt—*height* 4½ *in.*

6. 5. — 472 An ancient Byzantine Polyptych, consisting of four metal tablets joined by hinges, with pointed arch canopy, each tablet with five elaborate carvings in relief of religious subjects, also a frontispiece of the same character, according to the Greek Church, with inscriptions—*gilt metal with a blue enamelled ground—length* 14½ *in.*

4. 10. — 473 Another Byzantine Polyptych, similar to the preceding, gilt metal but not enamelled and without the frontispiece—*length* 16 *in.*

£3,060. 13. = Total

FINIS.

London : Printed by W. Clowes & Sons, Stamford Street and Charing Cross.